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# GRAHAM'S BRIEF LONGHAND

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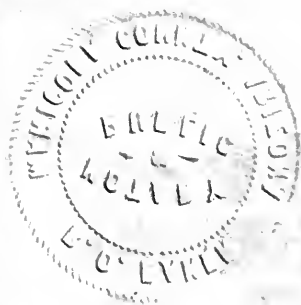
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# BRIEF LONGHAND:

A

## SYSTEM OF LONGHAND CONTRACTIONS,

BY MEANS OF WHICH

THE PRINCIPAL ADVANTAGES OF SHORTHAND ARE SECURED WITHOUT RESORT TO STENOGRAPHIC CHARACTERS, AND WITH PERFECT LEGIBILITY;

THE WHOLE

*Methodically Arranged and Amply Illustrated:*

WITH

DIRECTIONS FOR CORRECTING THE PRESS,

AND WITH

KEYS TO THE EXERCISES, EMBRACING REMARKS UPON THE MEANS OF ACQUIRING EASE AND CORRECTNESS IN COMPOSITION, THE METHOD OF KEEPING A COMMON-PLACE BOOK AND INDEX RERUM, THE MOST USEFUL MODES OF READING, IMPROVEMENT OF EDUCATIONAL PROCESSES, ETC.

WITH PRESENTATION OF

## PARTIAL PHONOGRAPHY.

TO WHICH ARE ADDED

SEVERAL APPENDIXES PERTAINING TO PHONOTYPY AND PHONOGRAPHY.

BY ANDREW J. GRAHAM,

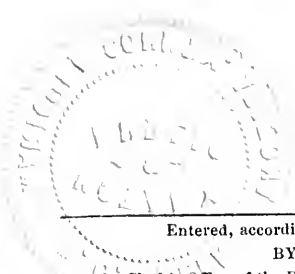
AUTHOR OF THE STANDARD-PHONOGRAPHIC SERIES, EDITOR OF THE "PHONOGRAPHIC VISITOR," AND THE "STUDENT'S JOURNAL."

"To save time is to lengthen life."

NEW YORK:

ANDREW J. GRAHAM & CO., 1135 BROADWAY.

1908.



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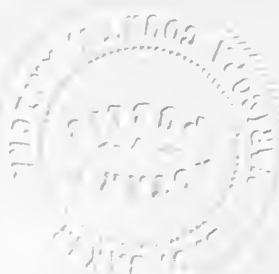
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[TO SECURE THE TREATISE ON PARTIAL PHONOGRAPHY AND THE COMBINATION OF THE  
SAME WITH BRIEF LONGHAND.]

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## P R E F A C E .

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THE causes that led to the formation of the system of contractions here presented are stated in subsequent pages. There has been, at least, an earnest endeavor to make it accord not only with certain principles of legibility and speed, which have been thoroughly tested in the best system of shorthand ever devised, but also with the principles of abbreviation (developed in this work) which have heretofore been confidently relied upon by the literary public; and it is felt entirely unnecessary to crave for it the lenient exercise of judgment and criticism, since much rigid testing of it by practice has induced the belief that the system will improve in the estimation of writers in the proportion that a practical knowledge of it is attained.

There is nothing abstruse pertaining to the system—nothing which can not be easily learned and readily reduced to practice. Its three styles are three progressive developments of the same principles—corresponding to three different classes of uses. Each style is amply illustrated by Exercises, which should be perused till familiarity with *the appearance of words as contracted* is attained. This injunction should be faithfully heeded by all who wish to reap the full benefits of the system. The Exercises, besides serving as exercise in Brief Long-hand, will, perhaps, furnish their readers with useful subjects for thought. Every reader seeking the means of intellectual improvement will thankfully accept the suggestions of the Exercises entitled, “How to Acquire Ease and Correctness in Composition,” “Authorship,” “Reading to Purpose,” and “Common-Placing.” The article on “Mental Machinery,” from the *Tribune*, is worthy the serious consideration of every educationist.

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The chapter treating of Proof-Reading will doubtless be acceptable to all who have occasion to correct the press. This chapter and the Table of Common Abbreviations make this treatise a complete work of reference in respect of all the more general contractions employed in the language.

Contractions for each special class of subjects may be devised, to any desirable extent, in accordance with the principles specified in the chapter entitled General Principles of Contraction.

The remarks concerning the abbreviation of the forms of letters will be found to contain suggestions which may be acted upon, with great advantage, in the uncontracted style of writing.

That this work may conspire with other causes in giving the human race opportunities for Spiritual Culture, and for the attainment of that rare, but desirable, Spiritual Freedom so beautifully described in the remarks quoted in this work from the writings of the noble and sweet-minded Channing, is the earnest prayer of the Author.

**In this New Edition**

there has been added a treatise on Partial Phonography, showing the pupil how to increase the ease and speed of writing, by using as arbitrary expedients some of the more frequently-used word-signs and contractions of Standard Phonography. The Author's invention, Stereography, enables him, in this new chapter, to exemplify Brief Longhand writing with fac-similes of actual writing.

**ANDREW J. GRAHAM.**

NEW YORK, PHONETIC DEPOT, DECEMBER, 1879.



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# INTRODUCTION.

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"Who that is much in the habit of writing, has not often wished for some means of expressing by two or three dashes of the pen, that which, as things are, it requires such an expenditure of time and labor to commit to paper? Our present mode of communication must be felt to be cumbersome in the last degree, unworthy of these days of invention. We require some means of bringing the operations of the mind, and of the hand, into closer correspondence."—*English Review*.

THE system of phonetic shorthand furnishes the means of bringing the operations of the hand into complete correspondence with the most rapid operations of the mind in composition; and it is to be hoped that the same laws of economy which have given the world the blessings of the railroad, telegraph, steam printing presses, and various other time and labor savers, will in due season confer upon the literary and commercial world the numerous advantages of phonetic shorthand or phonography. Let the public be made fully aware of the benefits of this system as a time and labor saver in writing, as a facility in attaining an education, as an assistance in acquiring a beautifully accurate pronunciation of the English language and in overcoming the various defects of articulation, and as a means of pecuniary success for thousands of young men and women who thoroughly acquire it, and ere long it will be made a branch of study in all our schools, or, in this case, the same motives and reasons will not prevail which constantly induce progress in every other respect. As compared with phonography, the present mode of writing results in the waste of four fifths of the vast amount of time and labor devoted to its use. Give the thought and energy wasted by the common longhand the time that would be saved by the use of phonetic shorthand, and the world would receive for its investment a rich reward in the way of thought embodied in books and all kinds of inventions. In the mean time each one who can, from other immediate demands upon his attention, afford the necessary time for the acquisition of phonography, will find himself involuntarily assisting in the prevalence of that art by the praises he will be compelled to give it for the benefits it will bestow upon him in numerous ways. Those who can not afford so great an advantage, should not fail to do the next best thing—learn brief longhand.

## IRKSOMENESS OF LONGHAND.

Nothing can be more unnecessary than to dilate upon the tediousness of the unabbreviated longhand writing. That it is exceedingly irksome is one of the firmest kind of convictions of every writer who has used it to any considerable extent. That its cumbersomeness should have led to the devising of numerous systems of shorthand affords no ground for astonishment; neither can it surprise the initiated that it has led to the extensive practice of sleights of (long) hand which are oftentimes wholly incomprehensible even by those who impose them upon the public. It is only surprising that, inasmuch as most longhand writers resort to various devices to save labor, some one should not sooner have offered the public a practical system of contractions and expedients, which would make a saving possible where it is most needed, and enable the economy of contraction to be availed of to a much larger extent than heretofore by securing uniformity of practice.

## ORIGIN OF THE PRESENT SYSTEM OF BRIEF LONGHAND.

The present essay at a practical system of abbreviated longhand is due to the fact that the Author, during a long course of reporting, has used the common longhand to an enormous extent in cases where a great amount of life-exhausting labor might have been saved, could he have employed a series of contractions, such as he now presents.

That his method is practical he confidently trusts, because it is devised with strict reference to the principles which have been thoroughly approved by extensive practice in the system of phonetic shorthand which he has employed in his profession of reporting; and because the system has undergone the test of several months' use, with a determination on the part of the Author to seek out and remove every discoverable defect. The motives which induced him to publish the present treatise were stated in Vol. I. of the *Phonographic Intelligencer*, from which the following paragraph is extracted:

“Acting upon St. Paul’s plan of being as a Jew to the Jews, as a Roman to the Romans—of being all things to all men in order to save some; while to phonographers we become as a phonographer, in order to gain those who are under phonetic law, we have been preparing to become as a Roman to the Romans—those without the knowledge of phonetics—in order that we may gain them also. While we have prepared the Hand-Book of Standard Phonography for phonographers and those who, when apprised of the benefits of phonography, are willing to undertake the requisite labor for its acquisition, we have been devising a system of longhand contractions and expedients for the use of those who are not aware of the advantages of phonography, or who, from want

of time or from disinclination, are unwilling to study it. It is to be hoped, however, that by the exertions of phonographers, the entire community will be brought to fully appreciate the advantages of phonetic shorthand; that it will be taught in our schools; and that a knowledge of it will be considered an indispensable part of education. But that some do not, or *will* not, understand and enjoy the benefits of our favorite art is not sufficient reason for leaving them to the waste of time and energy consequent upon the use of the unabbreviated longhand. For such we would provide a system of longhand contractions and expedients, believing that we should confer a blessing upon our race just to the extent that we saved it from an unnecessary waste of time and effort. A great time and labor saving invention, like the steam-engine or telegraph, is equal, in the history of the race, to the growth and progress of a century; and all economizers of time and labor should be accepted as blessings, whether they come up to our standard or not; and if the public will not use the best time-saver in writing, they should be allowed to employ the one to which they are inclined by their prejudices, necessities, tastes, or habits."

#### OF THE DIFFERENT STYLES OF BRIEF LONGHAND, AND THEIR SAVING.

From a careful estimate, it appears that by the use of the Second Style of abbreviated longhand a saving of more than thirty per cent. is effected. A saving of ten per cent. is secured by the use of ten of the contractions of the First Style. The use of the contractions and principles of contractions, of the Third Style, results in a saving of fifty per cent.; and yet the legibility is so slightly impaired by judicious contractions, that even the Second Style may be read with ease after a very few minutes' study. A manuscript in the Second Style was read at sight by a young lad, a "reader" in the office where this work is stereotyped. The First Style, which makes a saving of more than fifteen per cent., may be used, without endangering legibility, in all ordinary correspondence; and the Second Style may be employed, with as much safety as the unabbreviated style, in all correspondence between persons acquainted with the system; and so legible is it, that printers will ill deserve the vast amount of business they owe the literary world, if they should refuse to authors the privilege of employing this style in their "copy." The Third Style is designed for use in all cases where legibility is secondary to the saving of time and labor; as in copying letters; in making abstracts of, and quotations from, works read; in rough-sketching business and literary papers, and in taking notes of testimony, lectures, sermons, etc.

#### USES OF BRIEF LONGHAND FOR EDITORS AND REPORTERS.

If the compositors employed on newspapers were acquainted with the

Second Style of brief longhand, a large amount of all the labor now required in the way of editing, and reporting for, a newspaper might be saved; and it is doubted that any serious difficulty will be experienced in availing of this economy. Every *intelligent* compositor would willingly accede to a request to set from abbreviated "copy;" and little regard should be had for that stupid compositor who would be so unjust as to require that a corps of editors and reporters should be burthened with one third more of mere manual drudgery than is necessary rather than that he should make a slight intellectual effort for the acquisition of the principles of abbreviated longhand. Reporters especially should not be content till they are permitted to avail themselves of so reasonable a means of lessening the excessive burthen of their profession as the employment of brief longhand in transcribing their reports. If this privilege should not be conceded at once to them,—perhaps, in due time, compositors will learn how much better it would be to set from plainly written abbreviations than from the illegible writing to which reporters must oftentimes be compelled to resort.

#### USES OF BRIEF LONGHAND WITH RESPECT TO PHONOGRAPHY.

It is not intended that this system of contractions shall conflict with, or supplant, phonography. On the other hand it is expected that it will prove valuable to phonographers in saving them, to a considerable extent, from the drudgery of longhand writing in all cases where its use is necessary. Moreover, brief longhand, by accustoming the public to stenographic principles, and showing their value in economizing time and labor, will induce a state of affairs which will powerfully favor the general introduction of phonetic shorthand, which is nearly as legible as print, and whose use will effect a saving of eighty per cent. of the time and labor required with the employment of unabbreviated longhand. For these reasons phonographers are invited to aid in extending a knowledge of brief longhand wherever a reception of phonography can not be secured. Perhaps it will not be inexpedient for phonographic teachers to consider how they may make brief longhand contribute to the success of their efforts in behalf of phonetic writing and printing.

# BRIEF LONGHAND.

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## FIRST, OR CORRESPONDING, STYLE.

§ 1. *Word-Sign, Sign-Word.*—The contractions employed in Brief Longhand are denominated Word-Signs, while the words represented by them are called Sign-Words. For is a sign-word, and *f*, the letter employed for it, is a word-sign.

§ 2. *The Mark of Elision* is a light horizontal stroke (—). For the purpose of distinction, the hyphen, in writing, should be made double, thus =.

REM. 1. For convenience of speech the mark of omission may be called the Elision, just as we apply the term Apostrophe to the mark (') used to indicate an apostrophe, or the omission of a letter.

§ 3. In the lists of word-signs, a word is occasionally printed with a hyphen, thus, *be-en*; with a double letter; thus, *ha<sup>s</sup><sub>ve</sub>*; or, with both a hyphen and double letters; thus *no-<sup>t</sup><sub>r</sub>*; to intimate that the corresponding word-signs represent *be* and *been*; *has* and *have*; *no*, *not*, and *nor*. The context will clearly show which word is intended.

### § 4. LIST OF WORD-SIGNS OF THE CORRESPONDING STYLE.

(For the use of the Reader.)

<i>a</i> .....a-n	<i>g</i> .....give-n
<i>a</i> or &.....and	<i>h</i> .....he, ha <sup>s</sup> <sub>ve</sub>
<i>b</i> .....be-en	<i>I</i> .....I
<i>c</i> .....can	<i>i</i> .....in, it
<i>cd</i> .....could	<i>l</i> .....will
<i>d</i> .....do-ne	<i>m</i> .....me, my, ma <sup>y</sup>
<i>e</i> .....the	- <i>m</i> .....am
<i>ea</i> .....each	<i>n</i> .....no- <sup>t</sup> <sub>r</sub>
<i>ei</i> .....either	- <i>n</i> .....on
<i>ev</i> .....ever	<i>nei</i> .....neither
<i>ey</i> .....every	<i>nev</i> .....never
<i>f</i> .....for	
<i>fr</i> .....from	

<i>ny</i> .....any	<i>tho</i> .....though
<i>o</i> .....or	<i>thr</i> .....through
<i>oth</i> .....other	<i>tt</i> .....that
<i>p</i> .....up	<i>u</i> .....under
<i>pn</i> .....upon	<i>v</i> .....of
<i>q</i> .....quite	<i>w</i> .....with, we, was
<i>r</i> .....are	<i>wd</i> .....would
<i>-r</i> .....our	<i>wh</i> .....which
<i>s</i> .....is	<i>wn</i> .....when
<i>sd</i> .....should	<i>wr</i> .....were
<i>sev</i> .....several	<i>wt</i> .....what
<i>sh</i> .....shall	<i>y</i> .....you, your
<i>t</i> .....to	<i>ys</i> .....yours
<i>th</i> .....the <sup>m</sup> <sub>y</sub>	<i>yt</i> .....yet
	<i>z</i> .....as

## § 5. LIST OF SIGN-WORDS OF THE CORRESPONDING STYLE

(For the use of the Writer.)

<i>a</i> ..... <i>a</i>	<i>it</i> ..... <i>i</i>
<i>am</i> ..... <i>-m</i>	<i>may</i> ..... <i>m</i>
<i>an</i> ..... <i>a</i>	<i>me</i> ..... <i>m</i>
<i>and</i> ..... <i>a</i> or <i>&amp;</i>	<i>my</i> ..... <i>m</i>
<i>any</i> ..... <i>ny</i>	<i>neither</i> ..... <i>nei</i>
<i>are</i> ..... <i>r</i>	<i>never</i> ..... <i>nev</i>
<i>as</i> ..... <i>z</i>	<i>no</i> <sup>t</sup> <sub>r</sub> ..... <i>n</i>
<i>be-en</i> ..... <i>b</i>	<i>of</i> ..... <i>v</i>
<i>can</i> ..... <i>c</i>	<i>on</i> ..... <i>-n</i>
<i>could</i> ..... <i>cd</i>	<i>or</i> ..... <i>o</i>
<i>do</i> ..... <i>d</i>	<i>other</i> ..... <i>oth</i>
<i>done</i> ..... <i>d</i>	<i>our</i> ..... <i>-r</i>
<i>each</i> ..... <i>ea</i>	<i>quite</i> ..... <i>q</i>
<i>either</i> ..... <i>ei</i>	<i>several</i> ..... <i>sev</i>
<i>ever</i> ..... <i>ev</i>	<i>shall</i> ..... <i>sh</i>
<i>every</i> ..... <i>ey</i>	<i>should</i> ..... <i>sd</i>
<i>for</i> ..... <i>f</i>	<i>that</i> ..... <i>tt</i>
<i>from</i> ..... <i>fr</i>	<i>the</i> ..... <i>e</i>
<i>give-n</i> ..... <i>g</i>	<i>them</i> ..... <i>th</i>
<i>ha</i> <sup>s</sup> <sub>ve</sub> ..... <i>h</i>	<i>they</i> ..... <i>th</i>
<i>he</i> ..... <i>h</i>	<i>though</i> ..... <i>tho</i>
<i>I</i> ..... <i>I</i>	<i>through</i> ..... <i>thr</i>
<i>in</i> ..... <i>i</i>	<i>to</i> ..... <i>t</i>
<i>is</i> ..... <i>s</i>	<i>under</i> ..... <i>u</i>



up . . . . . <i>p</i>	will..... <i>l</i>
upon . . . . . <i>pn</i>	with..... <i>w</i>
was . . . . . <i>w</i>	would ..... <i>wd</i>
we . . . . . <i>w</i>	yet ..... <i>yt</i>
were..... <i>wr</i>	you ..... <i>y</i>
what... . . . . <i>wt</i>	your..... <i>y</i>
when . . . . . <i>wn</i>	yours ..... <i>ys</i>
which . . . . . <i>wh</i>	

§ 6. *Word-Signs used for Prefixes and Affixes.*—A word-sign may be employed either as a prefix or affix, when confusion would not result from such use ; thus, ‘*bc*ause = because, *bf* = before, *wher*ev = wherever, *wnev* = whenever, *wh*ev = whichever, *wtev* = whatever, *wout* = without, *wi* = within, *neve*less = nevertheless, *nw*standing = notwithstanding.’

*With* and *for-e* when prefixes or affixes should, as a general rule, be elevated ; thus, ‘*w*draw = withdraw, *her*w = herewith, ‘*g*et = forget, ‘*g* = forgive, *heret* = heretofore.’

*In*, when a prefix, should usually be written in full. When a portion of a compound word, it may be represented by *i* joined to the other portion or portions ; thus, ‘*i*t = into, *iz*much = inasmuch, *wi* = within, *her*ei = herein, *her*ei = heretofore.’ Greater clearness may occasionally result from disjoining or elevating *in* ; thus, ‘*w i* or *w<sup>i</sup>* = within.’

*Under*, when a prefix, should always be elevated ; thus, ‘*u*stand = understand, ‘*u*go = undergo.’

§ 7. *Plurals, Possessives, etc.*—*S* may be added to a word-sign to indicate the plural number or possessive case of a noun, or the third person singular of a verb in the present tense ; thus, ‘*bj*,’ object ; ‘*bjs*,’ objects ; ‘*g*,’ give ; ‘*gs*,’ gives. The syllable *-ing* may be marked after a word-sign by *ng* ; thus, *bng* = being, *gng* = giving.

§ 8. *Cautions.*—Write the word-signs clearly : distinguish between *r*, *v*, and *o* ; *c*, *e*, and *a* ; *g*, *y*, and *q* ; *n* and *u*. The best form for ‘*z*’ is *z*. Avoid flourishes : they are not in good taste, waste time, and endanger legibility. In this style, no words should be contracted, except those given in the preceding list.

§ 9. *Use of the Exercises.*—The Reading Exercises should be read and re-read till perfect familiarity is acquired with the word-signs occurring in them. The reading exercises of the second and third styles are accompanied by keys, which serve the purpose of writing exercises. The reading exercises having been read several times, the student should copy the keys into brief longhand, correcting his errors by reference to the reading exercises. This process of writing and correction should be continued so long as any errors occur.

## § 10. EXERCISES.

## (1.) GENIUS.

I -m n believer i genius wout labor; but I d believe *at* labor, judiciously & continuously applied, beomes genius i iself. Success i removing obstacles, z i conquering armies, depends n this law v mechanics —e greatest amount v force at y command, concentrated -n a g point. If y constitutional force b less than anoth man's, y equal him if y continue i longer & concentrate i more. E old saying v e Spartan parent t e son who complained tt his sword w too short, s applicable t eything i life—"If y weapon s too short add a step t i." Dr. Arnold, e famous Rugby schoolmaster, said e difference between one boy & anoth w n so much i talent z i energy. I s w boys z w men; & perseverance s energy made habitual.—*Bulwer*.

## (2.) HOW TO ACQUIRE EASE AND CORRECTNESS IN COMPOSITION.

After reading, f instance, e history v some particular period, if y l set t work & write y recollections & impressions, o construct a original narrative v y own, y l see wt y c remember, y l find out wt y h forgotten, y l ascertain how e historical events & characters fashion thselves t y apprehension & judgment. Such a exercise l discipline e memory, call forth y powers v discrimination, test y ability w regard t facts & t describe character, & i many ways m reveal something about yself well worth y knowing. If y read e works v some poet, & then try t write a estimate v him, putting down y impressions v his genius,—wt strikes y i his thoughts o style, his imagery o measures, z i -ny way peculiar,—o wt y suppose fr their effect pn yself, must b e probable tendency o influence v his writing, y l bring out, I believe, by such a effort, thoughts & feelings wh had b passing w i y half unconsciously, wh wd h nev b recalled, & nev caught, but f e exercise wh seizes & detains th. I s very useful t write a analysis v a book o v some extended and elaborate discourse,—t put down w y own hand, and i y own words, wt appears t y t b e writer's ideas, & order v his arrangement—e cohesions, articulations, & success v his argument. After reading -n ny particular subject, ei i one book o sev (too o three r often t b preferred t one, f, at particular times, i s better t read subjects than books), after dng this, if y try t write something -n e subject yself, t arrange y thoughts & study y conclusions, t argue and illustrate i i y own way, y l find out whether y "stand i o n, o how far y "stand it, & if y d "stand i, y l get such a hold v i,—y l so see i, & so apprehend i i all its lights, aspects, & accidents, tt i lmost likely

nev b lost—nev 'gotten. I this way original composition m b used z a instrument v mental culture; I believe i t b one singularly efficacious. I braces e faculties, i gs th strength, nimbleness, dexterity, by e tasks i imposes & e duty i demands; i s a enomy t self-deception, by e terrible disclosures i sometimes makes z t e crudeness v y conceptions, e treachery v y memory, e poverty v y knowledge, y inability t express, clearly & competently, even wt y know. I s favorable t growth & progress by virtue v e great law v -r nature, tt power sh b increased by ey honest & hearty effort at using rightly e strength w h.—*Rev. Thomas Binney.*

## (3.) PROGRESS.

There s n higher proof v e excellency v man than this—tt t a mind properly cultivated, wtev s bounded s little. E mind s continually laboring t advance, step by step, thr successive gradations v excellence, toward perfection, wh s dimly seen at a great, tho n a hopeless distance, & wh w must always follow, beause w nev c attain. But e pursuit rewards iself; one truth teaches anoth; & -r storing always increasing, tho nature c nev b exhausted.—*Channing.*

## (4.) LEARNING

Learning invests us w grand & glorious privileges, & grants t us a largess v beatitude. We enter -r studies and enjoy a society wh w alone c bring tgether. W raise n jealousy by conversing w one i preference t anoth; w g n offense t e most illustrious by questioning him z long z w l, & leaving him abruptly. Diversity v opinion raises n tumult i -r presence; ea interlocutor stands bf us, speaks o s silent, & w adjourn o decide e business at -r leisure. Nthing s past wh w desire t b present; & w enjoy by a anticipation somewt like e power wh I imagine w sh possess hereafter, v sailing -n a wish from world t world.—*Landor.*

## (5.) SPIRITUAL FREEDOM.

I call tt mind free, wh masters e senses, wh protects iself against animal appetites, wh contemns pleasure & pain i comparison w is own energy, which penetrates beneath the body & recognizes is own reality & greatness, wh passes life, n i asking wt i sh eat o drink, but i hungering, thirsting, & seeking after righteousness.

I call tt mind free, wh escapes e bondage v matter, wh, instead v stopping at e material universe, & making i a prison-wall passes beyond i t is Author, & finds i e radiant signatures wh i eyr [everywhere] bears v e Infinite Spirit, helps t is own spiritual enlargement.

I call tt mind free, wh jealously guards is intellectual rights & pow

ers, wh calls n man master, wh ds n content iself w a passive o hereditary faith, wh opens iself t light wncesoever i m come, wh receives a new truth z a angel fr heaven, wh, while consulting others, inquires still more v e oracle w' iself, & uses instructions fr abroad, n t supersede but t quicken & exalt is own energies.

I call tt mind free, wh sets n bounds t is love, wh s n imprisoned i iself, o i a sect, wh recognizes i all human beings e image v God & e rights v his children, wh delights i virtue & sympathizes w suffering rev [wherever] th r seen, wh conquers pride, anger, & sloth, & offers iself p a willing victim t e cause v mankind.

I call tt mind free, wh s n passively framed by outward circumstances, wh s n swept away by e torrent v events, wh s n e creature v accidental impulse, but wh bends events t is own improvement, & acts fr a inward spring, fr immutable principles, wh i h deliberately espoused.

I call tt mind free, wh protects iself against e usurpations v society, wh ds n cower t human opinion, wh feels iself accountable t a higher tribunal than man's, wh respects a higher law than passion, wh respects iself too much t b e slave o tool v e mny o e few.

I call tt mind free, wh, thr confidence i God & i e power v virtue, h cast off all fear but tt v wrong-dug, wh n menace o peril c enthrall, wh s calm i e midst v tumults, & possesses iself tho all else b lost.

I call tt mind free, wh resists e bondage v habit, wh ds n mechanically repeat iself & copy e past, wh ds n live -n is old virtues, wh ds n enslave iself t precise rules, bt wh 'gets wt s blind, listens f newer & higher monitions v conscience, & rejoices t pour iself forth i fresh & higher exertions.

I call tt mind free, wh s jealous v is own freedom, wh guards iself fr bng merged i oths, wh guards is empire over iself z nobler than e empire v e world.

I fine, I call tt mind free, wh conscious v is affinity w God, \* \* devotes iself faithfully t e unfolding v all is powers, wh passes e bounds v time & death, wh hopes t advance f ev, & wh finds inexhaustible power, both of action & suffering, i e prospect v immortality.—*Channing*.

## SECOND, OR AUTHOR'S, STYLE OF BRIEF LONGHAND.

§ 11. *Characteristics of the Second Style.*—In the Second Style of Brief Longhand, a considerable number of word-signs are employed in addition to those of the First Style; besides contracting the established sign-words, the writer may exercise his discretion in abbreviating, in accordance with the prescribed principles, many other words; the principal prefixes and affixes are represented by means of contractions (called prefix and affix signs); and words (especially sign-words) occurring together in phrases, are united without lifting the pen

### § 12. WORD-SIGNS OF THE AUTHOR'S STYLE OF BRIEF LONGHAND.

(For the use of the Reader.)

<p><b>A.</b></p> <p><i>a</i>.....a-n  <i>a</i> or &amp;...and  <i>abt</i>.....about  <i>ack</i>.....acknowledge  <i>adv</i>g....advantage  <i>aft</i>.....after  <i>am</i>g (<i>ag</i>)...among  <i>aoth</i> (<i>ao</i>)...another</p>	<p><i>chd</i>.....child  <i>chdn</i>....children  <i>chrc</i>....character  <i>chrec</i>....characteris-                            tic  <i>cm</i>.....come  <i>crd</i>.....according-ly</p>	<p><i>esp</i>.....especial-ly  <i>est</i>.....establish-ed  <i>ev</i>.....ever  <i>ey</i>.....every  <p style="text-align: right;"><b>F.</b></p> <p><i>f</i>.....for  <i>f</i>.....if  <i>fd</i>.....forward  <i>fg</i> (<i>'g</i>)...forgive  <i>flg</i>.....following  <i>fr</i>.....from</p> </p>
<p><b>B.</b></p> <p><i>b</i>.....be-en, by  <i>bc</i>.....because  <i>bcm</i>.....become  <i>bf</i>.....before  <i>bt</i>.....but  <i>btn</i> .. .between  <i>byd</i>....beyond</p>	<p><b>D.</b></p> <p><i>d</i>.....do-ne  <i>dfc</i>.....difficult-y  <i>dif</i>.....differ  <i>difce</i>....difference  <i>dift</i>.....different  <i>drg</i> (<i>dg</i>)..during  <i>dch</i>.....discharge  <i>dwn</i>.....down</p>	<p><b>G.</b></p> <p><i>G</i>.....God  <i>g</i>.....give-n  <i>gd</i>.....good  <i>gl</i>.....genera  <i>gly</i>.....generally  <i>gov</i>.....govern  <i>gort</i>....government  <i>grt</i>.....great</p>
<p><b>C.</b></p> <p><i>c</i>.....can  <i>cd</i>.....could</p>	<p><b>E.</b></p> <p><i>e</i>.....the  <i>ea</i>.....each  <i>ei</i>.....either</p>	

## H.

*h*.....he, ha<sup>s</sup><sub>ve</sub>  
*hd*.....had  
*hm*.....him  
*h<sup>s</sup>*.....himself  
*hwv (hv)*.....however

## I.

*I*.....I  
*i*.....in, it  
*irrg*.....irregular  
*is*.....its, it is  
*i<sup>s</sup>*.....itself  
*'st*.....interest  
*it*.....into

## K.

*k*.....know-n,  
                     knowledge  
*kd*.....kind  
*kg*.....king

## L.

*l*.....will (all)  
*-l*.....all  
*Ld*.....Lord  
*lh*.....longhand  
*-lry*.....already

## M.

*m*.....me, my, may  
*-m*.....am  
*mch*.....much  
*mp*.....improve  
*mpt*.....important<sup>t</sup><sub>ce</sub>  
*mr*.....more  
*mr (m<sup>l</sup>)*.....more or less  
*mr<sup>o</sup> (m<sup>o</sup>)*.....moreover  
*mst*.....must  
*mt*.....might

## N.

*n*.....no, not, nor  
*-n*.....on

*nei*.....neither  
*nev*.....never  
*nev<sup>l</sup> (n<sup>l</sup>)*.....nevertheless  
*ng*.....thing  
*nng*.....nothing  
*nr*.....number  
*ntr*.....nature  
*n<sup>w</sup>*.....notwith-  
                     standing  
*nyng*.....anything

## O.

*o*.....or  
*obj*.....object  
*objn*.....objection  
*oppt*.....opportunity  
*oth (o)*.....other  
*ou*.....ought

## P.

*p*.....up  
*perf*.....perfect  
*perfn*.....perfection  
*ph*.....phonetic  
*phn*.....phonogra-  
                     phy  
*phnc*.....phonograph-  
                     ic  
*phnr*.....phonogra-  
                     pher  
*pn*.....upon  
*pr*.....princip<sup>al</sup><sub>le</sub>  
*ptr*.....particular

## Q.

*Q. or qn*.....question  
*q*.....quite  
*qy*.....query

## R.

*r*.....are, where  
*-r*.....our  
*reg*.....regular

*rem*.....remark  
*rep*.....represent  
*repn*.....representa-  
                     tion  
*reps*.....representa-  
                     tive  
*rv*.....wherever

## S.

*s*.....is, his  
*s-*.....so  
*sbj*.....subject  
*sbjn*.....subjection  
*sd*.....should (said)  
*sev*.....several  
*sh*.....shall  
*shh*.....shorthand  
*sm*.....some  
*smng*.....something  
*°st*.....circum-  
                     stance  
*°stl*.....circumstan-  
                     tial

## T

*t*.....to  
*-t*.....at, out  
*td*.....toward  
*tg*.....together  
*th*.....they, them  
*th<sup>s</sup>*.....these  
*tho*.....though  
*th<sup>o</sup>*.....those  
*thr*.....their, they  
                     are, there  
*thr*.....through  
*thrt*.....throughout  
*ths*.....this, thus  
*tht*.....thought  
*tld*.....told  
*tr*.....truth  
*trf*.....truthful  
*tt*.....that

U.	w <sup>t</sup> .....within	Y.
u.....under, us	wle.....while	y.....you, your
*st.....understand	wm.....whom, who	ys.....yours
*std.....understood	wn.....when [am	y <sup>s</sup> .....yourself
	wnv.....whenever	y <sup>ss</sup> .....yourselves
V.	wr.....were	yt.....yet
v.....of	ws.....whose, who is	
vy (vy)..very	wt.....what	Z.
	wtv.....whatever	z.....as
W.	w <sup>t</sup> .....without	
w.....with, we, was		&.
w-.....who	X.	& or a...and
wd.....would	xo.....extraordina-	&c.....et cetera
wew.....whoever	ry	&s.....and so forth
wh.....which		
whv.....whichever	xv.....extravagan <sup>t</sup>	
	ce	

**REM. 1.** Derivatives from sign-words are formed by the addition of the formative letters or syllable to the word-sign; thus, *ackd*, acknowledged, from *ack*, acknowledge; *perf'd*, perfected, from *perf*, perfect;—*obj's*, objects; *obj'd*, objected; *obj'r*, objector; *obj'v*, objective, from *obj*, object;—*ints*, interests; *ist'd*, interested, from *ist*, interest;—*gs*, gives; *gr*, giver, from *g*, give;—*rs*, ours, from *-r*, our; *oppts*, opportunities, from *oppt*, opportunity; *gov'd*, governed, from *gov*, govern; *irrg'ty*, irregularity, from *irrg*, irregular; *mp'd*, improved, from *mp*, improve. For convenience of reference, however, a number of derivatives are given in the list.

REM. 2. *Ever*, when forming a portion of a compound word, as in *whenever*, etc., is usually represented by *v* simply. In other cases, *ev* should be employed as its sign.

REM. 3. *All*, occurrng after prepositions, may be indicated by *l* without the mark of elision; thus, *tl*, to all; *bl*, by all.

REM. 4. When the compositor is desired to set "and so forth," write &c.; but write &c. (with the period) for "etc."

REM. 5. *Will*, as a noun or principal verb, should be written in full.

REM. 6. The word-signs for *longhand*, *shorthand*, *phonographic*, etc., are given for the convenience of phoneticians. Other contractions may be devised as they are required. *Phtn* may be employed for the word *Phonetician*. General principles of contraction will be subsequently explained, in accordance with which the required contractions may be made for each special subject. Further suggestions will be made in regard to this in following sections.

\* REM. 7. In writing for persons familiar with the Second Style, the contractions inclosed in curves in the preceding list may be employed instead of the longer ones.

REM. 8. A considerable number of contractions, with which most writers are already familiar, are not given in the preceding list. The writer must exercise his discretion as to the extent with which they can be employed without impairing legibility.

REM. 9. The cases are exceedingly rare in which it can not be determined, at a glance, which of the three words, *no*, *not*, *nor*, *n* is intended to represent; nevertheless, those who may wish to avoid this unimportant confusion—unimportant, because however read, no essential change can be produced in the sentence,—may write *nr* for *nor*, *nt* for *not*, *n* for *no*.

## § 13. SIGN-WORDS OF THE AUTHOR'S STYLE OF BRIEF LONGHAND.

(For the use of the Writer.)

<p><b>A.</b></p> <p>a.....a</p> <p>about.....abt</p> <p>according-ly.crd</p> <p>acknowledge..ack</p> <p>advantage..adv</p> <p>after.....aft</p> <p>all § 12, Rem 3-l</p> <p>already.....-lry</p> <p>am.....-m</p> <p>among.....amg or</p> <p>an.....a [ag</p> <p>and.....a or &amp;</p> <p>and so forth..&amp;s.</p> <p>another.....aoth or ao</p> <p>anything.....nyng</p> <p>are.....r</p> <p>as.....z</p> <p>at.....-t</p>	<p>come.....cm</p> <p>could.....cd</p> <p><b>D.</b></p> <p>differ.....dif</p> <p>difference...difce</p> <p>different....difft</p> <p>difficult-y...dfc</p> <p>discharge....ach</p> <p>do.....d</p> <p>done.....d</p> <p>down.....dwn</p> <p>during.....drg or dg</p>	<p><b>H.</b></p> <p>had.....hd</p> <p>has.....h</p> <p>have.....h</p> <p>he.....h</p> <p>him.....hm</p> <p>himself.....h<sup>s</sup></p> <p>his.....s</p> <p>however.....hwv or h<sup>w</sup></p>
<p><b>B.</b></p> <p>be.....b</p> <p>because.....bc</p> <p>become.....bcm</p> <p>been.....b</p> <p>before.....bf</p> <p>between.....btn</p> <p>beyond.....byd</p> <p>but.....bt</p> <p>by.....b</p>	<p><b>E.</b></p> <p>each.....ea</p> <p>either.....ei</p> <p>especial-ly...esp</p> <p>establish-ed..est</p> <p>etc.(et cetera)&amp;c.</p> <p>ever.....ev</p> <p>every.....ey</p> <p>extravagan<sup>t</sup>ce<sup>xv</sup></p> <p>extraordinary<sup>xo</sup></p>	<p><b>I.</b></p> <p>I.....I</p> <p>if.....f</p> <p>importan<sup>t</sup>ce.....mpt</p> <p>improve.....mp</p> <p>in.....i</p> <p>interest.....<sup>st</sup></p> <p>into.....it</p> <p>irregular....irrg</p> <p>is.....s</p> <p>it.....i</p> <p>its (it is)....is</p> <p>itself.....i<sup>s</sup></p>
<p><b>C.</b></p> <p>can.....c</p> <p>character...chr</p> <p>characteristic chrce</p> <p>child.....chd</p> <p>children.....chdn</p> <p>circumstance.°st</p> <p>circumstan- tial.....°stl</p>	<p><b>F.</b></p> <p>following...flg</p> <p>for.....f</p> <p>forgive.....fg or fg</p> <p>forward.....fd</p> <p>from.....fr</p> <p><b>G.</b></p> <p>God.....G</p> <p>give-n.....g</p> <p>general.....gl</p> <p>generally....gly</p> <p>good.....gd</p> <p>govern.....gov</p> <p>government..govt</p> <p>great.....grt</p>	<p><b>K.</b></p> <p>kind.....kd</p> <p>king.....kg</p> <p>know.....k</p> <p>knowledge...k</p> <p>known.....k</p> <p><b>L.</b></p> <p>longhand....lh</p> <p>Lord.....Ld</p> <p><b>M.</b></p> <p>may.....m</p> <p>me.....m</p> <p>might.....mt</p>



more .....*mr*  
 more or less...*mr<sup>l</sup>* or *m<sup>l</sup>*  
 moreover .....*mr<sup>o</sup>* or *m<sup>o</sup>*  
 much .....*mch*  
 must .....*mst*  
 my .....*m*

N.

nature .....*ntr*  
 neither .....*nei*  
 never .....*nev*  
 nevertheless...*nev<sup>l</sup>* or *n<sup>l</sup>*  
 no.....*n*  
 not .....*n*  
 nothing.....*ng*  
 notwithstanding  
     ing .....*n<sup>o</sup>*  
 nor .....*n*  
 number .....*nr*

O.

object.....*obj*  
 objection ....*objn*  
 of .....*v*  
 on .....*-n*  
 opportunity .*oppt*  
 or .....*o*  
 other.....*oth* or *o*  
 ought.....*ou*  
 our .....*-r*  
 out .....*-t*

P.

particular ...*ptr*  
 perfect.....*perf*  
 perfection...*perfn*  
 phonetic ....*ph*  
 phonographer*phnr*  
 phonographic *phnc*  
 phonography.*phn*  
 principal ....*pr*  
 principle ....*pr*

Q.

query.....*qy*  
 question ....*Q.* or *qn*  
 quite .....*q*

R.

regular .....*reg*  
 remark .....*rem*  
 represent....*rep*  
 representa-  
     tion.....*reprn*  
 representative*reprv*

S.

said.....*sd*  
 several.....*sev*  
 shall .....*sh*  
 shorthand ...*shh*  
 should .....*sd*  
 so .....*s-*  
 some.....*sm*  
 something ...*smng*  
 subject.....*sbj*  
 subjection ...*sbjn*

T.

that .....*tt*  
 the .....*e*  
 their.....*thr*  
 them .....*th*  
 there.....*thr*  
 these .....*th<sup>e</sup>*  
 they .....*th*  
 they are ...*thr*  
 thing .....*ng*  
 this .....*ths*  
 those .....*th<sup>e</sup>*  
 though.....*tho*  
 thought ....*tht*  
 through .....*thr*  
 throughout ..*thrt*  
 thus .....*ths*

to .....*t*  
 together ....*tg*  
 told .....*tld*  
 toward.....*td*  
 truth .....*tr*  
 truthful.....*trf*

U.

under.....*u*  
 understand...*"st*  
 understood ..*"std*  
 up.....*p*  
 upon.....*pn*  
 us.....*u*

V.

very .....*vry* or *vy*

W.

was .....*w*  
 we .....*w*  
 were.....*wr*  
 what .....*wt*  
 whatever....*wtv*  
 when.....*wn*  
 whenever...*wnv*  
 where .....*r*  
 wherever ...*rv*  
 which.....*wh*  
 whichever ...*whv*  
 while .....*wle*  
 who .....*w-*  
 whoever....*wv*  
 whom (who  
     am).....*wm*  
 whose (who  
     is) .....*ws*  
 will .....*l*  
 with.....*w*  
 within .....*w<sup>t</sup>*  
 without .....*w<sup>t</sup>*  
 would.....*wd*

Y.	your . . . . .y	yourself . . . .y <sup>s</sup>
yet . . . . .yt	yours . . . . .ys	yourselves . . .y <sup>ss</sup>
you . . . . .y		

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## GENERAL PRINCIPLES OF CONTRACTION.

§ 14 THE various contractions which have commonly been used in print, as well as most of the word-signs of Brief Longhand, may be arranged under six different heads or principles :

1. *One or more of the initial letters of a word, but less than a syllable.* This method is frequently exemplified in the contractions of the names of eras, societies, orders, titles, cities, countries : thus, A.D., Anno Domini ; B.C., Before Christ ; A. & F. B. S., American and Foreign Bible Society ; I. O. O. F., Independent Order of Odd Fellows ; U. S. C. C., United States Circuit Court ; M. C., Member of Congress ; LL.D., Doctor of Laws ; U. S. A., United States of America ; G. B., Great Britain ; N. Y., New York. This principle frequently directs the choice of word-signs ; as, *t* for *to*, *fr* for *from*. *Mo.* for *month*, *Ps.* for *Psalm*, *bu.* for *bushel*, *Geo.* for *George*, are instances of the use of more than one initial letter, but less than a syllable.

2. *The initial letter or letters of one or more syllables, with the addition of the final consonant, or sounded vowel, letter.* This principle is exemplified in the following contractions : Abp., Archbishop ; dft., defendant ; plff., plaintiff ; jr., junior ; Ky., Kentucky ; Mr., Mister ; ct., cent ; Wm., William ; Jas., James ; Chas., Charles. In a few cases the final letter of a word of several syllables is omitted, as in *lb* for *libra* (a pound), *cf* for *confer*.

3. *One or more complete syllables.* This method is exemplified in the following contractions : Cal., California ; Jan., January ; Alex., Alexander ; Treas., Treasurer.

4. *One or more complete syllables and the final letter of a word.* The following contractions are examples of this principle : Execx., Executrix ; Exr., Executor ; Ala., Alabama ; Robt., Robert.

5. *One or more syllables, with one or more initial letters of a following syllable.* This method is exemplified in the following contractions : Edw., Edward ; Capt., Captain ; adj., adjective ; adv., adverb.

6. *One or more syllables, with one or more initial letters of one or more syllables, with the final letter of the word.* The following contractions are instances of this mode of abbreviation : Admr., Administrator ; Admx., Administratrix ; Atty, Attorney ; comdg, command

ing (in which case the syllable *man* is entirely omitted); engd., engraved; obt., obedient; recd., received.

REM. 1. These six methods of abbreviation have heretofore been used respectively in the proportions of 20, 5, 20, 3, 10, 2.

REM. 2. Derivatives follow the method of the primitive; thus, *Xnty.*, *Christianity*, from *Xn.*, *Christian*; *Wpful*, *Worshipful*, from *Wp*, *Worship*; *Ldp.*, *Lordship*, from *Ld.*, *Lord*.

REM. 3. The writer must exercise judgment as to which principle of abbreviation it is best to follow in order to secure legibility. A few general cases may be specified by way of example.—If *Indiana* and *Iowa* are contracted to *Ia.*, in accordance with Principle 2, a confusion is created. This confusion actually occurs, many times a year, in connection with the P. O. Department. The difficulty may be avoided by contracting *Indiana* to *Ind.*, in accordance with Principle 3, and using *Ia.* for *Iowa*, if by any possibility time can not be found to write the name in full. Mr. G. P. Quackenbos, in his *Course of Composition and Rhetoric*, gives *Io.* as the contraction for *Iowa*; but *Ia.* appears to be the established abbreviation. *They*, *them*, *that*, if contracted in accordance with the same principle, would not be distinguishable. *That* is therefore contracted to *it*, according to Principle 2, while *they* and *them* (which can be distinguished very readily by means of the context) are contracted, under Principle 1, to *th.* It should be observed that the most convenient contraction should be employed for the word of the more frequent occurrence. In determining a contraction of a primitive word, reference must be had to the convenience of forming the derivatives on the basis of the contraction.

REM. 4. The contraction *Jno.* for *John* seems to have been arbitrarily formed for the purpose probably of distinguishing short *John* from long *Jonathan* (*Jona.*); but *John* would be more regular, and save time, if he should contract his name to *Jn.*

### Omission of Vowels.

REM. 5. The omission of vowels, to a greater or less extent, is implied in the six principles of contraction; but as we are accustomed to read words by their general appearance, considerable saving may be effected, without materially impairing legibility, by omitting many vowels, especially the unaccented ones. Vowels may be omitted with greatest safety in words composed of several consonants, especially if they are “ascenders” and “descenders;” as in

benftd	benefited.
proprts	properties.
secndly	secondly.
actlly	actually.
evdnt	evident.
certnly	certainly.

Even the accented vowels may be safely omitted in words strongly characterized by their consonants; as in

bright	bright.
light	light.
right	right.
dghtr	daughter.
clcltd	calculated.
smth	smooth.

The vowel of *ex-*, at the commencement of a word, may always be omitted, even without the mark of elision; thus, *xample* for *example*. The final silent *e* may usually be omitted, except generally when a single long vowel letter in the same syllable

precedes it; in which case the silent *e* being retained, a preceding long vowel may be dropped, even when accented; thus, *trist* for *trifle*, *act* for *active*; but *ref-e* for *refuse*, *impl-e* for *implore*, *bl-e* for *believe*. It is well to retain the *e* at the end of a word whenever it serves to modify the sound of a consonant letter; as in *glance*, (*glance*), *erge* (*courage*).

REM. 6. *Exceptions*. Apparent exceptions to the principles of abbreviation appear in some of the word-signs, in consequence of the omission of vowels. *Chre* for *characteristic* seems to be an exceptional contraction till the vowels are restored; thus, *charace*; when it is at once seen to be an exemplification of Principle 4. *Shju* (*subjn*) is an example of the sixth principle of abbreviation; and *ao* is an exemplification of Principle 2.

## § 15. EXERCISES.

### (1.) ADVANTAGES OF KNOWLEDGE.

(a) K, i gl, xpands e mind, xalts e faculties, rfines e taste v pleasure, & opns innumrbl sources v intellectual enjoyment. B means v i, w bcm less dpndnt f stsfctn pn e sensitiv appetites; e gross pleasrs v sense r mr easily despisd, and w r mde to feel e superiority v e sprtl t c ntral prt v -r ntr. Instd v bng cntnlly slicitd b e inflnce, & irritation v ensbl objs, e mind c rtre w<sup>l</sup> hrslf, & xpatiate i e cool & qiet wlks v cntmplt'n. (b) E poor man w- c read, & w- possesses a taste f readng, e find entrtainmnt -t home, wt bng tmptd t rpair t e pblc house f tt prps. S mind e find hm employmnt, wn s body s -t rst; h ds n lie prostrte & afloat -n e current v incdnts, liabl to b carrd whthrsoevr e impls v aptite m dret. Thr s, i e mind v sch a man, a intlctl sprng, urging hm t e prst v *mental* food; & -f e mnds v s family, -ls-, r a littl cltvid, cnvrsatn bcms e mr 'stng, & e sphere v dmstc enjoymnt enlrgd.

(c) E calm stsfctn wh books afford, puts hm it a dspstn t rlish mr xqstly e trnql dlight inseprble fr e indulgnce v cnjgl & prntl affectn: & z h l b mr rspectbl i e eyes v s fmly than h w- c teach th nng, h l b ntrly induced to seek wtv m prsrv, & shun wtv wd impair, tt rspect. H w- s inurd t rfectn l carry s views byd e prsnt hr; h l xtnd s prspct a littl it ftrty, & b dspd t mke sm prvisn f s apprchng wants; wnce l rslt a increasd motiv t industry, tg w a cre t hsbnd s earnings & t avoid unnessry xps.

(d) E poor man w- h gaind a tste f gd bks, l, i -l likelihd, bcm thtfl; & wn y h g e poor a habt v thnkng, y h cnfrd -n th a mch grtr favr than wd b e gft v a lrg sum v money, snce y h put th i pssesn v e pr v -l legitimate prosprty.—R. Hall.

### KEY.—ADVANTAGES OF KNOWLEDGE.

(a) Knowledge, in general, expands the mind, exalts the faculties, refines the taste of pleasure, and opens innumerable sources of intel-

lectual enjoyment. By means of it, we become less dependent for satisfaction upon the sensitive appetites; the gross pleasures of sense are more easily despised, and we are made to feel the superiority of the spiritual to the material part of our nature. Instead of being continually solicited by the influence, and irritation of sensible objects, the mind can retire within herself, and expatiate in the cool and quiet walks of contemplation. (b) The poor man who can read, and who possesses a taste for reading, can find entertainment at home, without being tempted to repair to the public house for that purpose. His mind can find him employment, when his body is at rest; he does not lie prostrate and afloat on the current of incidents, liable to be carried whithersoever the impulse of appetite may direct. There is in the mind of such a man an intellectual spring, urging him to the pursuit of *mental* food; and if the minds of his family, also, are a little cultivated, conversation becomes the more interesting, and the sphere of domestic enjoyment enlarged.

(c) The calm satisfaction which books afford, puts him into a disposition to relish more exquisitely the tranquil delight inseparable from the indulgence of conjugal and parental affection; and as he will be more respectable in the eyes of his family than he who can teach them nothing, he will be naturally induced to seek whatever may preserve, and shun whatever would impair, that respect. He who is inured to reflection will carry his views beyond the present hour; he will extend his prospect a little into futurity, and be disposed to make some provision for his approaching wants; whence will result an increased motive to industry, together with a care to husband his earnings, and to avoid unnecessary expense.

(d) The poor man who has gained a taste for good books will, in all likelihood, become thoughtful; and when you have given the poor a habit of thinking, you have conferred on them a much greater favor than by the gift of a large sum of money, since you have put them in possession of the principle of all legitimate prosperity.—*R. Hall.*

## (2.) DONATELLO'S STATUE OF ST. GEORGE.

(a) E statue v St. Geo. stood i e artst's studio; -l Flrnce cme t lk -t i; -l xamnd i w crsty; -l admird i w eagrns; -l prnounced i e *mstr-piece* v Dntllo. E whole tw n wr i rptrs, & lovely ladies. z th bent fr thr crrges t answr e sltes v e princes & dukes, instd v e cmmn-plce frivolities v fshn, sd, "H y seen e new statue v Dntllo?"

(b) S thr a art lke tt v sclptr? Painting s a brllnt illusr, a lvly cheat. Sclptr, wle i reps a rltty, s i' a rltty. E pencil pours is fervid hues pn prshbl canvas, & th fde w pssng air; bt e chisl wrks i etrnal marbl—strikes -t a creatn z immrtl z e globe, & beautfl z e soul.

(c) "I tld th-, Dntllo," sd Lorenzo, "thou wdst xcel -l th- rivals."

(d) "Fling b th- chisl now," cried ao, "thou est add nng t tt." "I sh cease hereaft m dvotn t e antique," cried a third. "E powr v Phidias," xclmd one. "E xcutn v Praxiteles!" sd ao. "Y l draw votaries fr Venus," whisprd a sft Itln girl, z she turnd hr mltng eyes -n e old man. "E Apollo l hereaft draw s bow unheedd," cried a artst, wm th tht e bst v s day.

(e) Ag e crowds w- flockd t e studio v Dntllo, thr w a yth w- hd g sm promis v xellnce. Mny sd tt, w intens study, h mt mke s nme hrd byd e Alps; and sm went s- far z t hint tt i time h mt tread else pn e heels v Dntllo h<sup>s</sup>; bt th wr sanguine men, & grt friends v e yng mn: bsides, th spke -t rndm. Th elld ths stdnt Mchl Angelo.

(f) H hd stood a lng time rgardng i w fixd eyes & foldd arms. H wlkd fr one pstn t ao, measrd i w s keen glnces fr head t ft, rgardd i bf, bhind, and studd is prfl fr vars points. E venrbl Dntllo saw hm, & awaitd s lng & absorbd xamntn w e flttrd pride v a artst, & e affctnte indlgnce v a fthr. -T length Mchl Anglo stoppd once mr bf i, inhaled a lng brth, & brke e prfnd silence. "I wnts only one ng," mtrrd e gftd boy.

(g) "Tell m," cried e successfl artst, "wt i wnts. Ths s e frst censure wh m St. Geo. h elictd. C I mp? C I altr i? S i e clay o e marbl? Tll m." Bt e crte hd dsappeard.

(h) Dntllo knew e mghty genius v Mchl Anglo. H hd bheld e flashes v e sacrd fire, & wtchd e dvlpmnt v e "god w<sup>i</sup> hm."

(i) "Diablo!" cried e old mn, "Mchl Anglo gone t Rome, & n a wrd v advice abt m statue! E scapegrace! bt I sh see hm agn, o, b e mass, I l flw hm t e Etrnl Cty. S opnn s wrth tt v -l e wrld! 'bt one ng!'" H lookd -t i agn—h listnd t e murmurs v applause wh i drew fr -l w- bhld—a pled smile stlld -n s face; "bt one ng! wt c i b?"

(j) Years rolld -n. Mchl Anglo rmaind -t Rome, o mde xcursns t oth places, bt hd n yt rtrnd t Flrnce. Rv h hd b men rgrdd hm z a comet—smng fiery, trrbl, trmnds, sblime. S fme sprd ovr e glbe; wt s chisl tchd i hallwd, H sprnd e dull clay, & struck s vast & intnsly brllnt cneptns -t once fr e marbl. Mchl Anglo w a nme t wrshp—a spell v e arts—a honr t Italy—t e wrld. Wt h praised, lived, wt h cndmnd. prshd.

(k) Z Dntllo grew oldr, s anxty grew mr intns t k wt e inspird eyes v e wndrfl artst hd dtctd i s grt statue.

(l) -T lngth e inmmrtl Florntine trnd s eyes t s natv rpble, &, z h reachd e hill wh rises -n e side v Porta Romano, h bhld e mgnfcent & glrs dome shinng i e soft gldn radnce v e setting sun, w e broad-toppd tower v e Palato Vecchio lftd i e yllw lght, even z -t ths day i stnds.

(m) Ah, Death! c n wrth ward th- off? Mst e inspird artst's eyes b dimmed, s hand motnless, s heart still, & s invntv brain z dull z e clay

h models: Yes! Dntllo lies strtchd -n s last couch, & e lght v life. #  
 pssng fr s eyes; yt, even i tt awfl hr, s thts run -n e wshs v s past yrs,  
 & h sent f e Flrntn artst. S frnd cme instntly.

(n) "I -m xhstd, Mchl; m chisl s idl, m visn s feebl; bt I feel th-  
 hand, m nobl boy, & I hear th- kd breast sob. I glory i th- rnown; I  
 prdctd i; & I bless m Crtr tt I h livd t see i; bt bf I sink it e tomb, I  
 chrg th- -n th- frndshp, -n th- rlgn, answr m qn truly."

(o) "Z I -m a man, I l." "Then tell m, wt eqvctn, wt i s m St. Geo  
 wnts." "E gft v spch" w e rply.

(p) A gleam v sunshine fell across e old man's fee. E smile lngrd -n  
 s lips lng aft h lay cold z e marbl -n wh h hd s- oftn stampd e cncptus  
 v s genius.

(q) E statue rmains e admiratn v pstrty, & adorns e xtrr v St. Mchl's  
 Chrch.—Anon.

KEY.—DONATELLO'S STATUE OF ST. GEORGE.

(a) The statue of St. George stood in the artist's studio; all Florence  
 came to look at it; all examined it with curiosity; all admired it with  
 eagerness; all pronounced it the *masterpiece* of Donatello. The whole  
 town were in raptures, and lovely ladies, as they bent from their car-  
 riages to answer the salutes of the princes and dukes, instead of the  
 commonplace frivolities of fashion, said, "Have you seen the new statue  
 of Donatello?"

(b) Is there an art like that of sculpture? Painting is a brilliant  
 illusion, a lovely cheat. Sculpture, while it represents a reality, is it-  
 self a reality. The pencil pours its fervid hues upon perishable canvas,  
 and they fade with passing air; but the chisel works in eternal marble  
 —strikes out a creation as immortal as the globe, and beautiful as the  
 soul.

(c) "I told thee, Donatello," said Lorenzo, "thou wouldst excel all  
 thy rivals."

(d) "Fling by thy chisel now," cried another, "thou canst add nothing  
 to that." "I shall cease hereafter my devotion to the antique,"  
 cried a third. "The power of Phidias," exclaimed one. "The execu-  
 tion of Praxiteles!" said another. "You will draw votaries from Ve-  
 nus," whispered a soft Italian girl, as she turned her melting eyes on  
 the old man. "The Apollo will hereafter draw his bow unheeded,"  
 cried an artist, whom they thought the best of his day.

(e) Among the crowds who flocked to the studio of Donatello, there  
 was a youth who had given some promise of excellence. Many said that,  
 with intense study, he might make his name heard beyond the Alps; and  
 some went so far as to hint that in time he might tread close upon the  
 heels of Donatello himself; but they were sanguine men, and great

friends of the young man; besides, they spoke at random. They called this student Michael Angelo.

(f) He had stood a long time regarding it with fixed eyes and folded arms. He walked from one position to another, measured it with his keen glances from head to foot, regarded it before, behind, and studied its profile from various points. The venerable Donatello saw him, and awaited his long and absorbed examination with the flattered pride of an artist and the affectionate indulgence of a father. At length Michael Angelo stopped once more before it, inhaled a long breath, and broke the profound silence. "It wants only one thing," muttered the gifted boy.

(g) "Tell me," cried the successful artist, "what it wants. This is the first censure which my St. George has elicited. Can I improve—can I alter it? Is it the clay or the marble? Tell me." But the critic had disappeared.

(h) Donatello knew the mighty genius of Michael Angelo. He had beheld the flashes of the sacred fire, and watched the development of the "god within him."

(i) "Diablo!" cried the old man, "Michael Angelo gone to Rome, and not a word of advice about my statue! The scapegrace! but I shall see him again, or, by the mass, I will follow him to the Eternal City. His opinion is worth that of all the world! 'but one thing!'" He looked at it again—he listened to the murmurs of applause which it drew from all who beheld it—a placid smile settled on his face; "but one thing! what can it be?"

(j) Years rolled on. Michael Angelo remained at Rome, or made excursions to other places, but had not yet returned to Florence. Wherever he had been, men regarded him as a comet—something fiery, terrible, tremendous, sublime. His fame spread over the globe; what his chisel touched it hallowed. He spurned the dull clay, and struck his vast and intensely brilliant conceptions at once from the marble. Michael Angelo was a name to worship—a spell of the arts—an honor to Italy—to the world. What he praised, lived, what he condemned, perished.

(k) As Donatello grew older, his anxiety grew more intense to know what the inspired eyes of the wonderful artist had detected in his great statue.

(l) At length the immortal Florentine turned his eyes to his native republic, and as he reached the hill which rises on the side of Porta Romano, he beheld the magnificent and glorious dome shining in the soft golden radiance of the setting sun, with the broad-topped tower of the Palato Vecchio lifted in the yellow light, even as at this day it stands.

(m) Ah, Death! can not worth ward thee off? Must the inspired



artist's eyes be dimmed, his hand motionless, his heart still, and his inventive brain as dull as the clay he models? Yes! Donatello lies stretched on his last couch, and the light of life is passing from his eyes; yet, even in that awful hour, his thoughts run on the wishes of his past years, and he sent for the Florentine artist. His friend came instantly.

(n) "I am exhausted, Michael; my chisel is idle, my vision is feeble; but I feel thy hand, my noble boy, and I hear thy kind breast sob. I glory in thy renown; I predicted it; and I bless my Creator that I have lived to see it; but before I sink into the tomb, I charge thee on thy friendship, on thy religion, answer my question truly."

(o) "As I am a man, I will." "Then tell me, without equivocation, what it is my St. George wants" "The gift of speech," was the reply.

(p) A gleam of sunshine fell across the old man's face. The smile lingered on his lips long after he lay cold as the marble on which he had so often stamped the conceptions of his genius.

(q) The statue remains the admiration of posterity, and adorns the exterior of St. Michael's Church.—*Anon*

### (3.) MAN MADE FOR LABOR.

(a) Man s, b ntr, a actv bng. H s mde t labr. S whole orgnztu, mntl & phsel, s tt v a hrd-wrkng bng. V s mntl powrs w h n cneptn. bt z crtn cpets v intllctl actn. S corprl faclts r entrvd f e sme end, w astnshng vrtv v adpttn. W- c look only -t e muscules v e hnd, & dbt tt man w mde t wrk? w- c b enscious v jdgmnt, mmry, & rflctn, & dbt tt man w mde t act? (b) H rqrs rest, bt i s i odr t invigrte hm f new effrts: t rcrut s xhstd powrs; & z -f t show hm, b e vy ntr v rest, tt i s means n end, tt form v rest wh s mst essntl & mst gratefl, sleep, s attendd w e tmprry sspnsn v e enscious & actv powrs: a imge v dth.

(c) Ntr s s- ordrd, z bth t rqr & energe man t wrk. H s crtd w wnts wh c n b stsfd wt lbr. E plant sprngs p & grows -n e spot r e seed w rast b acednt. I s fed b e moistr wh satrtes e earth, o s held sspndd i e air; & i brngs w i a sffent cvrng t prtct is dlcte intrnl stretr. I toils n, nei dth i spin, f clthng o food. Bt man s s- crtd, tt let s wnts b z smpi z th l, h mst lbr t spply th.—*Everett*

### KEY.—MAN MADE FOR LABOR.

(a) Man is, by nature, an active being. He is made to labor. His whole organization, mental and physical, is that of a hard-working being. Of his mental powers we have no conception, but as certain capacities of intellectual action. His corporeal faculties are contrived for the same end, with astonishing variety of adaptation. Who can look only at the muscles of the hand, and doubt that man was made to work? who can be conscious of judgment, memory, and reflection, and doubt

that man was made to act? (b) He requires rest, but it is in order to invigorate him for new efforts: to recruit his exhausted powers; and, as if to show him, by the very nature of rest, that it is means not end, that form of rest which is most essential and most grateful, sleep, is attended with the temporary suspension of the conscious and active powers: an image of death.

(c) Nature is so ordered, as both to require and encourage man to work. He is created with wants which can not be satisfied without labor. The plant springs up and grows on the spot where the seed was cast by accident. It is fed by the moisture which saturates the earth, or is held suspended in the air; and it brings with it a sufficient covering to protect its delicate internal structure. It toils not, neither doth it spin, for clothing or food. But man is so created, that let his wants be as simple as they will, he must labor to supply them.—*Everett*.

#### (4.) THE FORTITUDE OF WOMAN UNDER REVERSES OF FORTUNE.

(a) I h oft n hd occsn t rmrk e frttde w wh wmen sstn e mst ovrwhlmng rvrrss v frtn. Th° dsstrs wh break dwn e sprt v a man, & prstrte hm i e dust, seem t ell frth -l e enrgs v e sfrt sex, & g sch intrpdy & elvtn t thr chrc tt -t times i apprchs t sblmty. (b) Nng c b mr tchnng than t bhold a sft & tendr fmle, w- hd b -l wknss & dpndnce, & alve t ey trvl rghnss, wle treading i e prsprs pths v lfe, sddnly risng i mntl force t b e cmfrtr & spprtr v hr hsbnd u msfrtn, & abidng, w unshrknng frmss, e mst bttr blsts v advrsty. Z e vine wh h lng twined is graceful foliage abt e oak, & b lftd b i it sunshine, l, wn e hrdy plant s riftd b e thndrbt, cling rnd i wercssng tndrls, & bnd p is shtrd bghs; s- s i btfly ordrd b Prvdnce, tt wmn, w- s e mere depndnt (?) & ornmnt v man i s happr hrs, sd b s stay & solce wn smtn w sddn clmty: wndng hrslf it e ruggd resses v s ntr, tndrly spprtnng e droopng head, & bndng p e brkn hrt.—*Irving*.

#### KEY.—THE FORTITUDE OF WOMAN UNDER REVERSES OF FORTUNE.

(a) I have often had occasion to remark the fortitude with which women sustain the most overwhelming reverses of fortune. The distresses which break down the spirit of a man and prostrate him in the dust, seem to call forth all the energies of the softer sex, and give such intrepidity and elevation to their character that at times it approaches to sublimity. (b) Nothing can be more touching than to behold a soft and tender female, who had been all weakness and dependence, and alive to every trivial roughness, while treading in the prosperous paths of life, suddenly rising in mental force to be the comforter and supporter of her husband under misfortune. and abiding, with unshrinking firmness, the most bitter blasts of adversity As the vine which has long

twined its graceful foliage about the oak, and been lifted by it into sunshine, will, when the hardy plant is rifted by the thunderbolt, cling round it with caressing tendrils, and bind up its shattered boughs; so is it beautifully ordered by Providence, that woman, who is the mere dependent (?) and ornament of man in his happier hours, should be his stay and solace when smitten with sudden calamity; winding herself into the rugged recesses of his nature, tenderly supporting the drooping head, and binding up the broken heart.—*Irving.*

## PREFIXES AND AFFIXES.

§ 16. In the Second Style of Brief Longhand, the labor of writing is materially lessened by employing contractions for the principal prefixes and affixes. These contractions are written above the line of writing. This is indicated, in the following tables, by printing the contractions with "superiors," or elevated letters, beside the letters 'b' and 'd.' Whenever convenient, the prefixes should be joined to the remainder of the word. The affixes must *always* be joined, unless the contrary is distinctly stated.

## § 17. LIST OF PREFIX-SIGNS.

(For the use of the Reader.)

<sup>a</sup>b.....after: <sup>a</sup>tht, after-thought; <sup>a</sup>wh, after which.

<sup>ab</sup>b . . . . .above : <sup>ab</sup>mentioned, above-mentioned.

•<sup>ac</sup>b . . . . . <sup>ac</sup>accom : <sup>ac</sup>odate ; <sup>ac</sup>pany, accompany.

<sup>ae</sup>b . . . . . ante : <sup>ae</sup>cedent, antecedent ; <sup>ae</sup>date, antedate.

<sup>a1</sup>b . . . . .anti : <sup>a1</sup>dote, antidote ; <sup>a1</sup>xt, Antichrist.

<sup>b</sup>or <sup>b</sup>...before: <sup>b</sup>hand, beforehand; <sup>b</sup>time, beforetime.

<sup>ca</sup>b.....contra : <sup>ca</sup>dict, contradict.

<sup>c</sup>b . . . . . com-m, con-n : <sup>c</sup>it, commit    <sup>c</sup>fort, comfort ; <sup>c</sup>dense, condense  
                               <sup>c</sup>ect, connect.

<sup>em</sup>b or <sup>o</sup>b., circum: <sup>em</sup>vent or <sup>o</sup>vent, circumvent.

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crb .....counter : crbalance, counterbalance.
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<sup>d</sup>b. . . . .dis : <sup>d</sup>agree, disagree.

$${}^{\text{dc}}\mathbf{b} \dots \text{discom, discon} : {}^{\text{dc}}\text{pose, discompose} ; {}^{\text{dc}}\text{ect, disconnect.}$$

<sup>de</sup>b. . . . .disem, disen : <sup>de</sup>bark, disembark ; <sup>de</sup>chant, disenchant.

<sup>di</sup>b . . . . .disinter, disin : <sup>di</sup>sted, disinterested ; <sup>di</sup>fect, disinfect.

<sup>e</sup>b .....enter : <sup>e</sup>tain, entertain ; <sup>e</sup>prise, enterprise.

<sup>ec</sup>b.....encum, encom : <sup>ec</sup>brance, encumbrance ; <sup>ec</sup>pass, encompass.

**‘b . . . . .fore, for :** **‘tell, foretell ; ‘bid, forbid.**

<sup>b</sup>b . . . . .here: <sup>hw</sup>h<sub>w</sub>, herewith; <sup>hi</sup>h<sub>i</sub>, herein; <sup>htf</sup>h<sub>tf</sub>, heretofore.

- <sup>1</sup>ob.....hypo : <sup>h</sup>othesis, hypothesis ; <sup>h</sup>ocrite, hypocrite  
<sup>1</sup>ub.....hyper : <sup>h</sup>eretic, hypereretic.  
<sup>1</sup>b.....inter, intro : <sup>1</sup>change, interchange ; <sup>1</sup>duce, introduce.  
<sup>1</sup>eb.....incom, incon, incog : <sup>1</sup>oded, incommoded ; <sup>1</sup>petent, incompetent ;  
<sup>1</sup>eb.....<sup>1</sup>venient, inconvenient ; <sup>1</sup>enito, incognito.  
<sup>1</sup>idb.....indis : <sup>1</sup>posed, indisposed ; <sup>1</sup>inct, indistinct.  
<sup>1</sup>mb.....magna, magni : <sup>1</sup>nimous, magnanimous ; <sup>1</sup>tude, magnitude  
<sup>1</sup>mb.....meta : <sup>1</sup>mphor, metaphor ; <sup>1</sup>sphysics, metaphysics.  
<sup>1</sup>mcb.....miscom, miscon : <sup>1</sup>mpute, miscompute ; <sup>1</sup>nduct, misconduct.  
<sup>1</sup>nb.....non : <sup>1</sup>existent, non-existence ; <sup>1</sup>age, nonage.  
<sup>1</sup>cb.....nonco<sup>n</sup><sub>m</sub> : <sup>1</sup>pliance, non-compliance ; <sup>1</sup>formity, non-conformity  
<sup>1</sup>ob.....over : <sup>1</sup>flow, overflow ; <sup>1</sup>whelm, overwhelm ; <sup>1</sup>l, over all.  
<sup>1</sup>ub.....post : <sup>1</sup>pone, postpone ; <sup>1</sup>paid, post-paid.  
<sup>1</sup>ab.....para : <sup>1</sup>ngraph, paragraph ; <sup>1</sup>llel, parallel ; <sup>1</sup>site, parasite.  
<sup>1</sup>ib.....peri : <sup>1</sup>phery, periphery ; <sup>1</sup>patetic, peripatetic.  
<sup>1</sup>ub.....preter : <sup>1</sup>ntrl, preternatural.  
<sup>1</sup>b.....recom, recon, recog, recum : <sup>1</sup>end, recommend ; <sup>1</sup>cile, recon-  
<sup>1</sup>cile ; <sup>1</sup>nize, recognize ; <sup>1</sup>bent, recumbent.  
<sup>1</sup>ob.....retro : <sup>1</sup>spection, retrospection ; <sup>1</sup>grade, retrograde.  
<sup>1</sup>b.....self : <sup>1</sup>esteem, self-esteem ; <sup>1</sup>supporting, self-supporting.  
<sup>1</sup>ub.....subter : <sup>1</sup>fuge, subterfuge.  
<sup>1</sup>hb.....short : <sup>1</sup>sighted, short-sighted.  
<sup>1</sup>ib.....semi : <sup>1</sup>monthly, semi-monthly.  
<sup>1</sup>b or <sup>1</sup>ub.....super : <sup>1</sup>sede or <sup>1</sup>sede, supersede ; <sup>1</sup>r or <sup>1</sup>r, superior  
<sup>1</sup>b.....trans : <sup>1</sup>gress, transgress ; <sup>1</sup>late, translate.  
<sup>1</sup>ub.....under : <sup>1</sup>go, undergo ; <sup>1</sup>signed, undersigned.  
<sup>1</sup>xb.....extra : <sup>1</sup>dition, extradition ; <sup>1</sup>judicial, extra-judicial.  
<sup>1</sup>wb.....with : <sup>1</sup>hold, withhold ; <sup>1</sup>draw, withdraw.

REM. 1. Other prefixes may be contracted upon the principles of contraction, *Round*, for instance, may be contracted to *rdh*, as in *r<sup>1</sup>abt*, round-about.

REM. 2. The prefix-signs should not be used for portions of words which are not really prefixes ; to explain more particularly, “*xb*” should be used for *extra* in *extradition*, because it is in this case a prefix ; but this prefix-sign must not be employed in writing *extract*, in which the prefix is *ex*, not *extra*.

REM. 3. For distinction's sake, a prefix-sign may be used instead of a word-sign ; thus, *wl*, instead of *wel*, may be written for *with all*, so that *we will (wl)* and *with all (wl or w-l)* are more readily distinguished. This method occasionally saves the writing of a mark of elision ; as in writing *w<sup>t</sup>t*, instead of *w-t*, for *without*.

REM. 4. When the last letter of a prefix is repeated, it may be omitted, if not separately pronounced ; thus, *rect* for *connect* ; *cand* for *command* ; but *cntrl* for *con-natural*.

REM. 5. *Circum*.—The sign for *circum* should be made round and larger than *ob*, the sign for the prefix *over*. A still greater distinction is obtained by disjoining the circle, and always joining the elevated *o* to the following letter.

REM. 6. Occasionally initial syllables resembling a prefix given in this section are

represented by its sign. To illustrate, *recum* may be represented by 'ib,' the sign for *recom*; thus, *rbent*, recumbent; and *encoun*, by 'eb,' the sign for *encum*.

### § 18. LIST OF SIGN-PREFIXES.

(For the use of the Writer.)

above..... <sup>abb</sup>	magna, magni.... <sup>nib</sup>
accom..... <sup>acb</sup>	meta..... <sup>maib</sup>
after..... <sup>ab</sup>	misco <sup>n</sup> <sub>m</sub> ..... <sup>mcb</sup>
ante..... <sup>aeb</sup>	non..... <sup>nib</sup>
anti..... <sup>aib</sup>	nonco <sup>n</sup> <sub>m</sub> ..... <sup>nib</sup>
before..... <sup>bb or bfb</sup>	over..... <sup>ob</sup>
circum..... <sup>ob or cmb</sup>	para..... <sup>paib</sup>
com, con..... <sup>cb</sup>	peri..... <sup>piib</sup>
contra..... <sup>caib</sup>	post..... <sup>Pb</sup>
counter..... <sup>ciib</sup>	preter..... <sup>prb</sup>
disco <sup>n</sup> <sub>m</sub> ..... <sup>db</sup>	reco <sup>n</sup> <sub>m</sub> , recog.... <sup>rb</sup>
disem, disen..... <sup>deb</sup>	retro..... <sup>rob</sup>
disin, disinter.... <sup>diib</sup>	self..... <sup>sib</sup>
enter..... <sup>eb</sup>	semi..... <sup>siib</sup>
encum..... <sup>ecb</sup>	short..... <sup>shib</sup>
extra..... <sup>xb</sup>	subter..... <sup>sbb</sup>
for, fore..... <sup>fb</sup>	super..... <sup>ab or srb</sup>
here..... <sup>hib</sup>	trans..... <sup>tib</sup>
hyper..... <sup>hiib</sup>	uncom, uncon.... <sup>ucb</sup>
hypo..... <sup>hob</sup>	under..... <sup>uib</sup>
inco <sup>n</sup> <sub>m</sub> , incog.... <sup>ib</sup>	with..... <sup>wib</sup>
indis..... <sup>idib</sup>	
inter, intro..... <sup>ib</sup>	

### § 19. LIST OF AFFIX-SIGNS.

(For the use of the Reader.)

d.....ing: d', doing; try', trying; h', having; b', being. See Rem. 3.

d<sup>o</sup>.....ings: d<sup>o</sup>, doings; b<sup>o</sup>, beings; say<sup>o</sup>, sayings. See Rem. 3.

d'.....tion, cian, sion, tian=shn: mo', motion; musi', musician; vi' or vi, vision. See Rem. 6.

d'.....-ty: enmi', enmity; du', duty; plen', plenty. See Rem. 7.

d<sup>a</sup>.....ant: defi<sup>a</sup>, defiant; pleas<sup>a</sup>, pleasant; abund<sup>a</sup>, abundant.

d<sup>a</sup>.....ance: endur<sup>a</sup>, endurance; reli<sup>a</sup>, reliance. See Rem. 8.

d<sup>a</sup> or d<sup>ay</sup>.....ancy: occup<sup>a</sup> or occup<sup>ay</sup>, occupancy. See Rem. 8.

d<sup>b</sup>.....ble (bly): no<sup>b</sup>, noble (nobly); possi<sup>b</sup>, possible (possibly).

- $d^{bn}$ .....bleness:  $no^{bn}$ , nobleness;  $fee^{bn}$ , feebleness.  
 $d^c$ .....cle, cal:  $practi^c$ , practical;  $obsta^c$ , obstacle.  
 $d^d$ .....dom:  $kg^d$ , kingdom;  $free^d$ , freedom.  
 $d^e$ .....ent:  $evid^e$ , evident;  $veni^e$ , convenient.  
 $d^s$ .....ence:  $evid^s$ , evidence;  $rever^s$ , reverence. See Rem. 9  
 $d^s$  or  $d^{sy}$ .....ency:  $emerg^e$  or  $emerg^{sy}$ , emergency. See Rem. 9.  
 $f$ .....ful:  $joyf$ , joyful;  $deceitf$ , deceitful.  
 $f^n$ .....fulness:  $joyf^n$ , joyfulness;  $deceitf^n$ , deceitfulness  
 $d^f$ .....for-e:  $thr^f$ , therefore;  $r^f$ , wherefore. See Rem. 10.  
 $d^h$ .....head, hood:  $G^h$ , Godhead;  $man^h$ , manhood.  
 $d^l$ .....in:  $r^l$ , wherein;  $thr^l$ , therein. See § 6.  
 $d^k$ .....kind:  $man^k$ , mankind;  $un^k$ , unkind.  
 $d^l$ .....less:  $art^l$ , artless;  $care^l$ , careless.  
 $d^{ln}$ .....lessness:  $art^{ln}$ , artlessness;  $care^{ln}$ , carelessness.  
 $ly$  or  $d^{ly}$ .....ly:  $manfly$ , manfully;  $care^{ly}$ , carelessly. See Rem. 11.  
 $d^m$ .....ment-al:  $treat^m$ , treatment;  $detri^m$ , detriment-al.  
 $d^m$ .....-mentality:  $instru^m$ , instrumentality. See § 20.  
 $d^n$ .....ness:  $busi^n$ , business;  $happi^n$ , happiness.  
 $d^o$ .....over:  $mr^o$  or  $m^o$ , moreover;  $run^o$ , run over. See Rem. 3.  
 $d^s$ .....self:  $m^s$ , myself;  $-r^s$ , ourself;  $h^s$ , himself.  
 $d^s$ .....sive, some:  $eva^s$ , evasive;  $abu^s$ , abusive;  $irk^s$ , irksome. See  
 Rem. 12.  
 $d^{sh}$ .....ship:  $friend^{sh}$ , friendship;  $fellow^{sh}$ , fellowship.  
 $d^{ss}$ .....selves:  $-r^{ss}$ , ourselves;  $th^{ss}$ , themselves.  
 $d^{sv}$ .....soever:  $w^{sv}$ , whosoever;  $wnce^{sv}$ , whencesoever.  
 $d^t$ .....tive:  $indica^t$ , indicative;  $mo^t$ , motive.  
 $td$ .....ted:  $unitd$ , united. See Rem. 13.  
 $d^w$ .....with:  $forth^w$ , forthwith.

REM. 1. Other terminations may be contracted in accordance with the general principles of contraction previously explained. Elevated *ol* may be employed for *-ology*, *-ological*; elevated *og*, for *-ography*, *-ographical*; and elevated *os*, for *-osophy*, *-osophical*.

REM. 2. One affix-sign may be added to another, as in writing *no^{bn}*, *noblene s*.

REM. 3. The "superior" dot for *ing* may be regarded as the dot of the first letter of the termination. The circle for *ings* is distinguished from the "superior" *o* for *over* by being disjoined, and being without a joining stroke at the right-hand side.

REM. 4. When preferred, *ing-s*, *tion*, *cian*, *sion* may be written respectively *ngs*, *tn*, *cn*, *sn*; thus, 'dng,' doing; 'dngs,' doings; 'natn,' nation; 'physien,' physician; 'visn,' vision.

REM. 5. All the affix-signs (except *i*, *d*, *d'*) should be joined to the preceding part of the word, especially if the writer employs the method explained in § 20.

REM. 6. A slight saving is effected by writing the sign for *tion*, *sion*, as a grave accent over a preceding *i*; thus, *vi*, instead of *vi*, for *vision*.

REM. 7. In writing, *ty* may be denoted by a long line, struck, in the direction of an acute accent (*'*), from the termination of the preceding letter. This line, for dis

inction's sake, should be made longer than the ordinary strokes joining an affix. Other affix-signs may be joined to it.

REM. 8. *Ant* is written with an elevated *a* of the ordinary size; it should be made of the same form, but larger, for *ance*, *ancy*. In print, the distinction is noted by employing a small capital superior for the larger *a*. If it is feared that uncertainty would result in employing the same sign for *ance* and *ancy*, elevated *ay* may be used for the latter.

REM. 9. *Ence* is distinguished from *ent* by employing for the latter an elevated *e*, and for the former a variation of this letter, namely *e* (denoted in print by a superior small capital *E*). In case it is deemed desirable to have distinct signs for *ent* and *ency*, elevated *ey* may be employed for the latter. No confusion results from the employment of a "superior" *e* in the sign for *these*.

REM. 10. *For-e*, instead of being written by an elevated letter, may be written on the line, in accordance with the principle mentioned in § 6.

REM. 11. The termination *ly* is sufficiently distinct when written thus: *ſ*

REM. 12. No confusion results from employing an elevated *s* for three different terminations: *self*, *sive*, *s-me*.

REM. 13. A slight saving is made by writing *ſ* for the sign (td) of the termination, *ted*. The connecting stroke may be omitted when not required for joining a following letter.

§ 20. LTY, RTY.—(a) *Lty* or *rty*, with any vowel following the *l* or *r*, may be indicated by elevating and *disjoining* a preceding letter—usually a preceding consonant-letter; thus, pros<sup>p</sup>=prosperity, princi<sup>p</sup>=principality, for<sup>m</sup>=formality, pri<sup>o</sup>=priority, cor<sup>d</sup> or cordi<sup>a</sup>=cordiality (b) An *m* may be elevated and disjoined for *mentality* as well as *mality*. (c) In printing, a space before an affix-letter serves to indicate that it should not be joined to the preceding part of the word. See § 19, Rem. 5.

## § 21. LIST OF SIGN-AFFIXES.

(For the use of the Writer.)

ance .....	d <sup>a</sup>	See § 19, Rem. 8.	less .....	d <sup>l</sup>	
ant .....	d <sup>a</sup>		lessness .....	d <sup>ln</sup>	
ancy .....	d <sup>a</sup>	or day. § 19, Rem. 8.	lty .....		See § 20.
ble (bly) .....	d <sup>b</sup>		ly .....	ly or d <sup>ly</sup> .	§ 19, Rem. 11.
bleness .....	d <sup>bn</sup>		ment-al .....	d <sup>m</sup>	
eal .....	d <sup>c</sup>		mentality .....	d <sup>m</sup> .	§ 20.
cian=shn .....	d <sup>c</sup>		ness .....	d <sup>a</sup>	
ele .....	d <sup>c</sup>		over .....	d <sup>a</sup> .	19, Rem. 8.
dom .....	d <sup>d</sup>		rtty .....		See § 20.
ence .....	d <sup>e</sup> .	§ 19, Rem. 9.	self .....	d <sup>s</sup> .	§ 19, Rem. 12.
ent .....	d <sup>e</sup>		selves .....	d <sup>ss</sup>	
ency .....	d <sup>e</sup>	or day. § 19, Rem. 9.	ship .....	d <sup>sh</sup>	
for-e .....	d <sup>e</sup> .	§ 19, Rem. 10.	sion=shn .....	d <sup>e</sup>	
ful .....	f		sive .....	d <sup>s</sup> .	§ 19, Rem. 12.
fulness .....	f <sup>a</sup>		soever .....	d <sup>sv</sup>	
head .....	d <sup>h</sup>		some .....	d <sup>s</sup> .	§ 19, Rem. 12.
hood .....	d <sup>h</sup>		ted .....	td.	§ 19, Rem. 18.
in .....	d <sup>i</sup> .	§ 6.	tive .....	d <sup>t</sup>	
ing .....	d <sup>i</sup> .		ty .....	d <sup>t</sup> .	§ 19, Rem. 7.
lugs .....	d <sup>c</sup>		with .....	d <sup>w</sup>	
kind .....	d <sup>k</sup>				

## § 22. EXERCISES.

## (1.) THE NATURE OF TRUE ELOQUENCE.

Wn pb bodies r t b addressd -n mmnts occa's, wn grt 'sts r -t stke, & strng pa's r xcitd, nng s vl<sup>b</sup> i spch farthr than i s 'cctd w hgh intllctl & mrl endw<sup>ms</sup>. Clear<sup>n</sup>, force, & earnst<sup>n</sup>, r e ql's wh prdce 'vic'. True elq<sup>e</sup>, indd, ds n 'sst i spch; i c n b brght fr far: lbr & lrn' m toil f i, bt th l toil f i i vain: wrds & phrases m b marshld i ey way, bt th c n 'pass i. I mst xist i e man; i e sbj, & i e occa'. Affctd pa', intns expre', e pomp v delma'— -l m aspire aft i; th c n reach i. I cms, -f i cms -t -l, lke e -tbrk' v a fntn fr e earth, o e burst' frth v vlcnc fires, w spntns, orig, nat' force. E gres tght i e schls, e costly orn<sup>ms</sup>, & studd 'triv<sup>as</sup> v spch, shck & d'gst men, wn thr own lves, & e fte v thr wves, thr chdn, & thr 'try, hang -n e dci' v e hr. Then, wrds h lst thr pwr; rhtre s vain; & -l elabrt e ortry 'tmpt<sup>b</sup>. Even genius i<sup>s</sup>, then, feels rbked & sbdued, z i e pres<sup>e</sup> v hghr ql's. Then, ptrtism s elq<sup>e</sup>: then 'dvo' s elq<sup>e</sup>. E clear 'cep', -trun' e dduc' s v logic; e hgh prps, e frm rslv; e dnt<sup>l</sup> sprt, speak' fr e tngue, beam' fr e eye, inform' ey featr, urg' e whole man -nwd, rght -nwd, t s obj—ths, ths s elq<sup>e</sup>; o rthr i s smng grtr & hghr than -l elq<sup>e</sup>: i s ac': no<sup>b</sup>, sblime, G-like ac'.—*Webster*

## KEY.—THE NATURE OF TRUE ELOQUENCE.

When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions are excited, nothing is valuable in speech farther than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech; it can not be brought from far: labor and learning may toil for it, but they will toil for it in vain: words and phrases may be marshaled in every way, but they can not compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation—all may aspire after it; they can not reach it. It comes, if it comes at all, like the outbursting of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments, and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country hang on the decision of the hour. Then, words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself, then, feels rebuked and subdued, as in the presence of higher qualities. Then, patriotism is eloquent: then self-devotion is



eloquent, The clear conception, outrunning the deductions of logic; the high purpose; the firm resolve; the dauntless spirit, speaking from the tongue, beaming from the eye, informing every feature, urging the whole man onward, right onward, to his object—this, this is eloquence; or rather it is something greater and higher than all eloquence: it is action: noble, sublime, God-like action.—*Webster*

## (2.) READING TO PURPOSE.

(a) E habt v desltry read', wt aim o prps, furthr than mere excita' & amuse<sup>m</sup>, s a cstm wh c n b too strensly avoidd. Unsystmtc mntl dietetes r z hurtf t e mind z unregltd eat' & drink' r t e body, & l end i g' t e intllt a lght & frivls chrc, incap<sup>b</sup> v ny prlngd o heavy xer'. -L men w- h attaind t ny real o permn' posi' i science o litrtr, o h b a<sup>b</sup> successfly t grasp & mange e impt qns v thr tme, h b men w- h read & studd w prps, & mde -l e facts & incid<sup>cs</sup> wh fell bnth thr notce, bend & sbsrv thr dsgns. (b) I s a prvail' vice wh mch v e cheap jrnslm v e day energez, t disspte e mind -n a indfnt vri' v sbjs, & waste is enrgs -n e 'tmpla' v pet' & 'dectd fcts. W wd n b 'std z urg' pn ny man a abnga' v e prst v gl k, f dvo' t a sing science. E mind rqrz chnge & rlx'a', even z e bdy ds; hence e use v fic', poetry, & ancdte, i wh e faggd tht m bguile i<sup>s</sup> w dlghts, & rtrn t is cstmry & mr prosaic lbrs w recreatd enrgs. (c) Ths s -l needf, & i wd b z silly z i wd b use<sup>f</sup> f u t attmp t dserge o brand z sinf (z sm h d) forms v litrtr wh unvrsl hstry & xpr<sup>e</sup> prove t b z nessry & ntrl t man z fun & frole r t chdn. -L w wd prtest agnst s e sole dvo' v e mind, i leisure hrs, t tt lght & 'ectd read' i wh s- mny peopl indlge, t e emn<sup>e</sup> detri<sup>m</sup> v -l solid tht, solid prps, & solid use.

(d) Gl read', m<sup>o</sup>, s n t b 'dmnd f mny reasns. E one-idead man, like e mthut' w- objd t *Pardse Lst* bc i proved nng, s a 'ctnl source v 'dfrt t -l gd & genl society. Limita' t one range v bks, lke 'fine<sup>m</sup> t one littl coterie v simlr opnns, assurdly breeds narrow<sup>n</sup> v sprt, xcl<sup>m</sup>, & 'tmpt v oth men & ngs. I s hrdly possi<sup>b</sup> t meet a man w catholic tstes & symphs, w- h n opnd s mind t a free & librl 'course w -l parties & sec's v tr. Bt t mke sch wde 'course profit<sup>b</sup>, t prvent 'trac', & a weak & silly latitudinarnsm, i s nessry tt sm end & ultmte use sd -lways b kpt bf e mind i is prst v k. (e) Tt tht sd b pild -n tht, fet -n fet, till e mnry bem lke a storehouse groan' bnth is wght v plnty, & tt -l ths mntl acqui sd rmain unused & unapprprtd, s indd jstfia<sup>b</sup> -n n grounds v ws<sup>d</sup> o analogy. I wd b eqilly sens<sup>b</sup> t sow corn & leave i t rot unreapd, o t eat & drnk, & apply e bdily strngth ths acqrd t n species v lbr. (f) Yt ths s wt w see d ey day i intllctl surft' t n benefcl prps, & f n 'cciv<sup>b</sup> end, furthr than e mere dlght v e indlg<sup>e</sup>, -lways end' i e produc' v e sme unhlthy plethra v mind, wh eat' f e ske v eat', & drnk' f e ske v drnk', prdces i e bdy Sch mntl glttny ey wse man sd rpress. I s a evil wh

grows w indlg<sup>n</sup>, & oftn termntes i induc' a totl m<sup>ce</sup>cep' v e true dsgn v mntl cltr.

(g) E methodiza' v one's read s a point t wh -l sd attnd w- r dsirous v elicit' e fullst use fr books. I anci<sup>e</sup> & modrn tmes w fnd men w- nev opnd a authr wt pen i hand, t b ready t note dwn ny ptr fct, o turn v xpre', wh seemd t th wrthy v presrva'. (h) Southey, ws litrry attn<sup>ms</sup> wr eq'l t ths v ny man v s day, kpt a 'on-plce bk i wh h mde xtracts fr wtv bk h prused. E eldr Pliny nev travld wt 'veni<sup>es</sup> f mk' mmmrnda fr e bks h -lways carrd w hm; & Brutus, e nght bf e battl v Pharsalia, wh w t decide s earthly destny f ev, w found i s tent read' sm fvrt authr, & mk' notes. (i) Th<sup>e</sup> inst<sup>an</sup>, wh mt b xtndd t embrce sm v e choicst nmes i bi<sup>og</sup> (biography), prove e use & ncess' thr s f smng mr than e mere cursry read' v bks, & e need thr s f maintain' a recrd v -r litrry journey°. Sch a narr', t a atten' stud<sup>e</sup>, wd indd form a diary v e pleas<sup>ant</sup> (pleasantest) & mst prft<sup>b</sup> kd, & one wh, -f thtfly & crefly 'pild, cd b rfrd t i futr yrs w e utmst dlight, z a rfreshr t e memry, & a testmny t e xt<sup>e</sup> v s intllctl prgre'. (j) H l see hw s tste h mpid i e course v yrs; h l wondr, -n rfr' t sm wrk, -t wt h hd notd, & wt, wr h read' i agn, h wd n now note; & h l fnd proof, i a thsnd ways, tt h s n z h w; & tt tme h n brght a tithe v e chnge t s bdy tt i h t s soul.

(k) E grt obst<sup>e</sup> t ths free use v e pen i 'scrib' fr bks, s e vast lbr i involvs. I s -l vy well, sm m say, f e std<sup>e</sup> w- h days v quiet leisure bf hm, t wrk thus, but I, w- h only a few hrs ea day f stdy, c n b xptd t dvote evn one hr t e 'serp' v e gems I m ceter i m rsrch. I ths objn, i e n b dnied, thr s mch wght. (l) Here, then, w see one v e highst uses wh ph shh [o brf lh] s destnd t achieve. W h ey reasn t blieve, fr e brght educa'al prspcts wh r dawn' pn u, tt e amt v read' i e presnt day s bt a faint indx v wt i l b i e futr. Hw dsir<sup>b</sup>, then, i s tt ey fa<sup>c</sup> sd b prvidd f e xtrac' v e grtst possi<sup>b</sup> gd fr ths vast intllctl lbr. Wn peopl r abl t write [twice z fast b brf lh z th c b e unabbreviatd lh, o] z fast z th speak [z th m b e use v ph shh], ey apprentice & work' man l h z gd a oppt t keep s 'n-plce bk, & *Index Rerum*, z e std<sup>e</sup> w e fullst leisure; & thr<sup>l</sup> registr e best & mst strik' thts v th<sup>o</sup> w wm h h mde acqntnce, & th<sup>o</sup> fcts & inced<sup>s</sup> wh, cm' bf hm i e evanesc<sup>e</sup> forms v e newsppr & magzn, un<sup>l</sup> recrd i ths mannr, pass fr hm f ev. Sch, w blieve, s n daydream, bt a grt fct i course v realiza', & one wh hndrds i Eng & Amer cd, b thr own persnl xprnce, bear wit<sup>n</sup> t.

(m) W sincerely dsire tt mny w- h e means v 'unicat' impulses t th<sup>e</sup> crwds v thtfl & earnest yng men & womn w- thrng -r lectr rooms, -r Athenæums, & Mechnc's Institu's, wd urge pn th e advgs wh wd accrue t th<sup>se</sup>, wr th t dvote a few hrs daily t e tme-sav' art v Phn [o brf lh], z a means rb th mt gathr tg e results v -l thr read', cltvtc habts v attn', & fix pn e memry thts, fcts, & fancies, wh wd othwse prove fleet' & un-

sta<sup>b</sup>; & i aft yrs, wn wntd f sm prps v illstra', e trehrs mmry fails t supply e ref wh u wser mange<sup>m</sup> mt easily h b prsrvd.—*Phonetic Journal*.

. KEY.—READING TO PURPOSE.

(a) The habit of desultory reading, without aim or purpose, further than mere excitation and amusement, is a custom which can not be too strenuously avoided. Unsystematic mental dietetics are as hurtful to the mind as unregulated eating and drinking are to the body, and will end in giving to the intellect a light and frivolous character, incapable of any prolonged or heavy exertion. All men who have attained to any real or permanent position in science or literature, or have been able successfully to grasp or manage the important questions of their time, have been men who have read and studied with purpose, and made all the facts and incidents which fell beneath their notice, bend and subserve their designs. (b) It is a prevailing vice which much of the cheap journalism of the day encourages, to dissipate the mind on an indefinite variety of subjects, and waste its energies on the contemplation of petty and disconnected facts. We would not be understood as urging upon any man an abnegation of the pursuit of general knowledge, for devotion to a single science. The mind requires change and relaxation, even as the body does; hence the use of fiction, poetry, and anecdote, in which the fagged thought may beguile itself with delights, and return to its customary and more prosaic labors with recreated energies. (c) This is all needful, and it would be as silly as it would be useless for us to attempt to discourage or brand as sinful (as some have done) forms of literature which universal history and experience prove to be as necessary and natural to man as fun and frolic are to children. All we would protest against is the sole devotion of the mind, in leisure hours, to that light and unconnected reading in which so many people indulge, to the eminent detriment of all solid thought, solid purpose, and solid use.

(d) General reading, moreover, is not to be condemned for many reasons. The one-ideal man, like the mathematician who objected to *Paradise Lost* because it proved nothing, is a continual source of discomfort to all good and genial society. Limitation to one range of books, like confinement to one little coterie of similar opinions, assuredly breeds narrowness of spirit, exclusiveness, and contempt of other men and other things. It is hardly possible to meet a man with catholic tastes and sympathies, who has not opened his mind to a free and liberal intercourse with all parties and sections of truth. But to make such wide intercourse profitable, to prevent distraction, and a weak and silly latitudinarianism, it is necessary that some end and ultimate use should always be kept before the mind in its pursuit of knowledge. (e) That

thought should be piled on thought, fact on fact, till the memory become like a storehouse groaning beneath its weight of plenty, and that all this mental acquisition should remain unused and unappropriated, is indeed justifiable on no grounds of wisdom or analogy. It would be equally sensible to sow corn and leave it to rot unreaped, or to eat and drink, and apply the bodily strength thus acquired to no species of labor. (*f*) Yet this is what we see done every day in intellectual surfeiting to no beneficial purpose, and for no conceivable end, further than the mere delight of the indulgence, always ending in the production of the same unhealthy plethora of mind, which eating for the sake of eating, and drinking for the sake of drinking, produces in the body. Such mental gluttony every wise man should repress. It is an evil which grows with indulgence, and often terminates in inducing a total misconception of the true design of mental culture.

(*g*) The methodization of one's reading is a point to which all should attend who are desirous of eliciting the fullest use from books. In ancient and modern times we find men who never opened an author without pen in hand, to be ready to note down any particular fact, or turn of expression, which seemed to them worthy of preservation. (*h*) Southey, whose literary attainments were equal to those of any man of his day, kept a commonplace-book in which he made extracts from whatever book he perused. The elder Pliny never traveled without conveniences for making memoranda from the books he always carried with him; and Brutus, the night before the battle of Pharsalia, which was to decide his earthly destiny forever, was found in his tent reading some favorite author, and making notes. (*i*) These instances, which might be extended to embrace some of the choicest names in biography, prove the use and necessity there is for something more than the mere cursory reading of books, and the need there is for maintaining a record of our literary journeyings. Such a narrative, to an attentive student, would indeed form a diary of the pleasantest and most profitable kind, and one which, if thoughtfully and carefully compiled, could be referred to in future years with the utmost delight, as a refresher to the memory, and a testimony to the extent of his intellectual progression. (*j*) He will see how his taste has improved in the course of years; he will wonder, on referring to some work, at what he had noted, and what, were he reading it again, he would not now note; and he will find proof, in a thousand ways, that he is not as he was, and that time has not brought a tithe of the change to his body that it has to his soul.

(*k*) The great obstacle to this free use of the pen in transcribing from books, is the vast labor it involves. It is all very well, some may say, for the student who has days of quiet leisure before him to work thus, but I, who have only a few hours each day for study, can not be ex-

pected to devote even one hour to the transcription of the gems I may encounter in my research. In this objection, it can not be denied, there is much weight. (*l*) Here, then, we see one of the highest uses which phonetic shorthand [or brief longhand] is destined to achieve. We have every reason to believe, from the bright educational prospects which are dawning upon us, that the amount of reading in the present day is but a faint index of what it will be in the future. How desirable, then, it is that every facility should be provided for the extraction of the greatest possible good from this vast intellectual labor. When people are able to write [twice as fast by brief longhand as by the unabbreviated longhand, or] as fast as they speak [as they may by the use of phonetic shorthand], every apprentice and working man will have as good an opportunity to keep his commonplace-book, and *Index Rerum*, as the student with the fullest leisure; and therein register the best and most striking thoughts of those with whom he has made acquaintance, and those facts and incidents which, coming before him in the evanescent forms of the newspaper and magazine, unless recorded in this manner, pass from him forever. Such, we believe, is no daydream, but a great fact in course of realization, and one which hundreds, in England and America, could, by their own personal experience, bear witness to.

(*m*) We sincerely desire that many who have the means of communicating impulses to those crowds of thoughtful and earnest young men and women who throng our lecture-rooms, our Athenæums, and Mechanics' Institutions, would urge upon them the advantages which would accrue to themselves, were they to devote a few hours daily to the acquisition of the time-saving art of Phonography [or brief longhand], as a means whereby they might gather together the results of all their reading, cultivate habits of attention, and fix upon the memory thoughts, facts, and fancies which would otherwise prove fleeting and unstable; and in after years, when wanted for some purpose of illustration, the treacherous memory fails to supply the reference which under wiser management might easily have been preserved.—*Phonetic Journal*.

### (3.) COMMON-PLACING.

(*a*) E pretce v 'n-plac' h b s oftn 'endd z t h bcm well-ngh unvrsl, hd i n b tt e irk<sup>sn</sup> v e 'n lh 'poses a -lmst insupr<sup>b</sup> obst<sup>c</sup>—a impd<sup>m</sup> wh few h e endr<sup>a</sup> & pati<sup>e</sup> t 'cm. Mny a mpt fct, mny a gem v tht & xpre<sup>i</sup>, mny beantf & apt illstra's h w allowd t escepe u bc v -r rpgnnce t e use v e slow & weari<sup>s</sup> lh. Mny a readr h xpr<sup>ed</sup>, f a tme, e plsr & bnfts v re-view: occa'lly, b means v s 'n-plce bk, s course v read'. E unvrsl xpr<sup>r</sup> v e ina<sup>b</sup> v e mmry t rtain, f ny 'sdr<sup>b</sup> lngth v tme, e sbst<sup>a</sup> v -r read', enfrees pn e attn' v ey read' & thnk' person e dsir<sup>bn</sup> v 'n-plac'; bt rea-

sns v tho kd d n avail i favr v e practce agnst e tire<sup>su</sup> v lh writ; bt a hope m b 'taind tt e use v 'n-plac l b mtrly increasd w e use v brf lh (wh saves, crd t e style employed, fr 15 t 20 pr ct. v e tme & lbr v writ), o w e use v ph sh (wh saves 80 pr ct. v e tme & lbr rqrd b e 'nabbrvtd lh).

(b) A few rmrks z t e mode v 'n-plac m prove accept<sup>b</sup> t th' wish t avail th' v is benfts:

(c) Wn y meet i y nwsprr, mag, o oth wrks wh y d n xpet t prsrv. ayng wh y thnk l b usef f futr use, cpy i, i full o i part, w a suitab<sup>b</sup> nead<sup>b</sup>, it y 'n-plce bk. I s n ptrly dsir<sup>b</sup> tt e xtrets sd b arrnged, crd t thr sbjs, i diffr<sup>b</sup> por's v y bk. E bettr mode s t fill p e pages i thr odr, & dpnd pn a indx f e clssifica<sup>b</sup> v e xtrets. I s uslly bst t dfer indx tll sev pages h b filld w xcerpts, wn one o mr notes v ea xtret sd b mde i e indx, a cross, o prllel lines, b' plced i e margn v ea xtret t dnote tt i h b "posted," z i wr, o entrd i e indx.

(d) I s n advs<sup>b</sup> tt y sd cpy wtv y m meet i bks wh y xpet t keep i y lbrry, o wh wd be rdly access<sup>b</sup>. I sch cases i s suffici<sup>e</sup> t mke i e indx t y 'n-plce bk (o i a wrk espclly prpard f a *Index Rerum*), a mere note, u one o mr heads, v e por's t wh y m wish t rfr. Sch a indx & 'n-plce bk l b a "leger" v tht, fr wh, i a few minutes, y c mke -t a 'plte "a/c err" v y read pn ny ptr sbj; & e keep v sch a leger, bsdes enabl y t guard agnst mny "losses," l secure a vy mpt "prft," b induc a habt v methdiz<sup>b</sup>, wh l prdce a markd & bnfc effect pn y mntl pccesses & products.—*Ed. Phon. Int.*

#### KEY.—COMMON-PLACING.

(a) The practice of common-placing has been so often recommended as to have become well-nigh universal, had it not been that the irksomeness of the common longhand interposes an almost insuperable obstacle—an impediment which few have the endurance and patience to overcome. Many an important fact, many a gem of thought and expression, many beautiful and apt illustrations have been allowed to escape us, because of our repugnance to the use of the slow and wearisome longhand. Many a reader has experienced, for a time, the pleasures and benefits of reviewing occasionally, by means of his common-place-book, his course of reading. The universal experience of the inability of the memory to retain, for any considerable length of time, the substance of our reading, enforces upon the attention of every reading and thinking person the desirableness of common-placing; but reasons of this kind do not avail in favor of the practice against the tire-someness of longhand writing; but a hope may be entertained that the use of common-placing will be materially increased with the use of brief longhand (which saves, according to the style employed, from fifteen to

fifty per cent. of the time and labor of writing), or with the use of phonetic shorthand (which saves eighty per cent. of the time and labor required by the unabbreviated longhand).

(b) A few remarks as to the mode of common-placing may prove acceptable to those wishing to avail themselves of its benefits.

(c) When you meet in your newspaper, magazine, or other works which you do not expect to preserve, any thing which you think will be useful for future use, copy it, in full or in part, with a suitable heading, into your commonplace-book. It is not particularly desirable that the extracts should be arranged, according to their subjects, in different portions of your book. The better mode is to fill up the pages in their order, and depend upon an index for the classification of the extracts. It is usually best to defer indexing till several pages have been filled with excerpts, when one or more notes of each extract should be made in the index, a cross, or parallel lines, being placed in the margin of each extract to denote that it has been "posted," as it were, or entered in the index.

(d) It is not advisable that you should copy whatever you may meet in books which you expect to keep in your library, or which would be readily accessible. In such cases, it is sufficient to make, in the index to your commonplace-book (or in a work especially prepared for an *Index Rerum*), a mere note, under one or more heads, of the portions to which you may wish to refer. Such an index and commonplace-book will be a "leger" of thought, from which, in a few minutes, you can make out a complete "account current" of your reading upon any particular subject; and the keeping of such a leger, besides enabling you to guard against many "losses," will secure a very important "profit," by inducing a habit of methodizing which will produce a marked and beneficial effect upon your mental processes and products.—*Ed. Phon. Int.*

## PHRASE WRITING.

§ 23. No inconsiderable saving of time may be effected by the practice of Phraseography, that is, by joining words (especially sign-words), when they occur together in phrases or clauses; thus, *ihnb*, it has not been; *isntb*, it is not to be; *zihb*, as it has been; *wtcbe*, what can be the; *wnisk*, when it is known.

REM. 1. The novice writer should confine his practice of phraseography to joining sign-words. Experience will gradually teach him in what cases he may safely depart from these limits.

REM. 2. A number of written words joined are denominated a *phrase-sign* or

*phraseogram* (fráziogram), while the words so represented are called a *sign-phrase* or *phraseograph*.

REM. 3. The legibility of a phrase-sign will be slightly increased by making the space between the word-signs of the phrase more than between the letters of a word or between the letters of a word-sign composed of two or more letters; thus, *wnisk*, instead of *wnisk* for *when it is known*; *-fttstbe*, instead of *-fttstbe*, for *if that is to be the*.

REM. 4. Generally a letter preceded by an elision should not be joined to a preceding letter which is ever followed by an elision; for, in such cases, it could not always be determined to which letter the elision belonged. *W-r* might be *with our* or *who are*; though *w-r* for *with our* can not be mistaken for *who are* when properly written, *w-r*. The same reasons prohibit, for the most part, the joining of a letter, when followed by an elision, to any following letter which the mark of elision sometimes precedes. But *w-t*, for *with out*, is not confusable with any thing else. The mark of elision may be omitted by elevating the *w*; thus, *wt*. The mark of elision can usually be omitted with safety from *-r* (our) and *-l* (all) when they are preceded by prepositions; thus, *vr*, of *our*; *vl*, of *all*.

## § 24. EXERCISES

### (1.) AUTHORSHIP.

(*Fra lectr be Rev. Thomas Binney*,

(a) -Na occa' lke ths, & 'sidr w- thr wm Im anxs t serv, I thnki propr t mke e state<sup>m</sup>, & t affirm and insst pne fct, ttisq poss<sup>b</sup> f one wsa mere Eng schlr t write well,—w force, puri', elq<sup>e</sup>, & effect. The hghst idea vempt v thrgh clss<sup>c</sup> cltr—ve immense & inclcl<sup>b</sup> advgs (e wnt vwh, i sm rspets, nng c supply) va full schlste edca'. I printd m views -n tt sbj sm 12 yrs since, & thr s nng iwt I then wrote whl see ny reasn ei t modify o rtret. I entire 'sstncy, hv, wth<sup>e</sup> views — views xpre<sup>s</sup> ve deepest sense ve value & mpt v clssc lrn.—I assrt, & I wsh y, young men, t bliev & rmmbr i, tt one w- ks nng bt s own tongue, m (-fh lkes) lrn t use i wfar mr effect than thsnds vth<sup>d</sup> w- h studd e lngges, & read e mastrs & modls v antq'. (b) Thr wa tme wn Eng hd n mch v a littr vis own, & dd n sffently value wt i hd; then, partly fre fashn ve age, & partly fre ncss<sup>s</sup> ve case, evn ladies, -fth read, o read mch, hdt read Latn o Grk, f thus only cd grt & gd authrs b reachd. Ths reasn, hv, ds n hold nw; wtv mt be bnft t Eng ladies vthr lrn' e anc<sup>e</sup> tongues, i crtnly snncssry fth t ds- fre meagr<sup>n</sup> vthr own littr—e wnt v thrgh gd bks. Ilke mnnr, thr wa tme wn, -fa man w t write well, iw <sup>lc</sup>bent pn hm t study e grt writers v Greece & Rome—tho evn then, n cd n d mch *iEnglish* byd wt English wrtrs hdd bfhm; f n man c bvy far byde style & fshn v s tme. (c) Wlee lrnd wr writ' fea oth i Latn, English w grdilly advanc' pn th. Iw get' moldd, mpd, purfied, enrchd. Age aft age saw i dvlp; ev & an n smngw achievd; i kept grow i strngth, statr,



pass, refine<sup>m</sup>; i 'got sm wrds—i lrnd oths; i got thrghly formd, fxd,—prfd; acqrd full<sup>n</sup> v tone, vr' v cadnce, force v chrc; s- tt nw wh bks il poss<sup>b</sup> styles v writ', t whey English readr h access, & b e study v wh ny one m b <sup>d</sup>ciplnd iEnglis authr<sup>sh</sup>. Hwl put h<sup>s</sup> u th<sup>e</sup> mastrs, & d justce t thr lssns & thr xmpl, m acqr pwr <sup>s</sup> own tongue, a<sup>b</sup> t embdy & adorn s. thts, ta xt<sup>e</sup> far <sup>s</sup>r t wt th l possess w- h enjoyd e advgs va lrnd educa', -fth h n gone & d lkewise. Wtvm b a man's acqnt<sup>a</sup> wo litrtr & o lngges, tb attrac<sup>t</sup> & clss<sup>c</sup> zaEnglish writr, h mst study English; & Eng s nws- rel ith<sup>o</sup> w- h used, ow- use hr tongue, t thw- ks only tt, h ampl means f lrn' e- t speak ii, tte wrld sh listn,—prvidd -lways tt h h smng t say

(d) "Prvidd tt h h smng t say," v course. W assume tt. -F a man h n smng t say, hsd hold s tongue, & crtly hsd rfain fr authr<sup>sh</sup>. Bt I wish y t "stand tt evn w n a man h smng tsay, e listn' ln follow, on -l- ways, un<sup>l</sup> thr b smng -ls- is mode v say' i. Tt thr m b ths h mst wrk & toil—toil & wrk. H mst mke i a obj. H mst lbr pn style. H mst g hrs, & days, & nghts, t tt. S style mst b s own, & i mst b ntrl & smpl; bt t b s own i mst b formd be study vo men's; & tb smple & ntrl, i mst b grdly arrivd -t b lng dvo' t 'posi' za art. Ths one ng—e ness' f lbr—f lbr v ths sort & -n ths obj—tt s e one lesn wh l brng ty, yng men, nght. -F y wish t succeed ze writers v prize essays, o ze writrs v nyng else, pondr e lssn & prft bi.

(e) I s v m r mpt ty than t th<sup>o</sup> w- rceiv a hghr educa', w- whthr th aim -t & thnkvi on, cn hlp acqr', wle lrn' oth tongues, smng v pwr & skill z t thr own. I acqr' e k v Ltn & Grk, th cm it 'tact we mastrs v e wrld, —w e men ws writ<sup>o</sup> r <sup>d</sup>tng bey attrbte, & inclde ey species v xcell<sup>e</sup>,—w- h supplied modls i ey dprtm, & left blind th lssns fltme. Stdnts r tght, ag oth ngs, t notice pecu<sup>ls</sup> v style & xpre'; th mbr qrd t write -t cref 'la's v choice passges—& -fth h nyng v sprt & enthssm, th ld ths whthr ib post<sup>ly</sup> rqrd on. -L alng z th<sup>e</sup> clss<sup>c</sup> schlrs grow p it men, th nessrly bcm acqntd we bst writrs ie Eng langge Th cn avoid read' a grt deal. Th mst d s- t acqr e k wh, z gent thr xpcd t possess. Bt i read' evn w ths view, th cn b insensi<sup>b</sup> te chree pecu<sup>ls</sup> v -r dif writrs. Thr educa' & habts ena<sup>b</sup> th t "stnd thr xcell<sup>as</sup> & thr dfets; th c 'pare th we wrks v e grt authrs t w m thr daily studies 'dce th; th read & hear <sup>d</sup>eu's v vrs sorts, -n eyng cectd w writ' za art; and hncc fre ness' ve cse—wt thr h' lbrd -t English 'posl, o mde e attn<sup>m</sup> v a English style e obj v specfc & pati<sup>e</sup> prst—sch men hrdly hlp h' skill & pwr wn th cm twrite. (f) B nessry 'sq<sup>s</sup>, tste h b formd, a sprt imbibd, a infl<sup>e</sup> flt, a k v, & pwr<sup>o</sup>, wrds acqrd; -le elem<sup>s</sup> v- gd writ' r thus genrted & dvlpd z b a ntrl grwth, w <sup>u</sup>cscs spontn', s- tt wne tme cms fsmng t b writtn, i c b writtn & writtn wed. I s vy dif, hv. wy, w- r n subj t ths mntl <sup>d</sup>epln, & w- mst d fy<sup>ss</sup>, be stuly v writrs i y own lngge, wt i a grt dgree s d f a man, w s thrghly drilld i clss<sup>c</sup> schlr<sup>sh</sup> True, hv, t wt lh -lry sd, I adhere tm formr state<sup>m</sup>, i spite v l t t lh n v

advncd; & I beg t repeat i' ao form. Let ib "std, then, tt mny clss" schlr's wd b nng e worse, bt smng v ymch e 'ttry, fsm tolrbly lng & lbrious study vrown writrs, wa spcfc view t thr writ' English—thr purpst attn va thrghly gd English style. I bliev, m<sup>s</sup>, tt none vr grt & "tng men, w- dazl o chrm, soothe o captvte, be pwr, splndr, o grces vthr dic'—none v th wd ev h writtn z th d, -f th hd b 'ct<sup>e</sup> w wv th ed n help—wt w forced it, o cme tth, ze unavoi<sup>d</sup>b rsult v thr train' & educa'. Dpnd pni, wtv e lrn' v r grt authrs, th beme grt, z English writrs, b stdy & toil; b mak' e style i wh th wr t write, e obj -t once v effrt & ambi'; g'—till th attaind smng lke wt th sought, o found -t wt th cd d—thr days & nghts te lbr & e luxury. Tsch men i wd b both.

KEY.—AUTHORSHIP.

(From a lecture by the Rev. Thomas Binney.)

(a) On an occasion like this, and considering who they are whom I am anxious to serve, I think it proper to make the statement, and to affirm and insist upon the fact, that it is quite possible for one who is a mere English scholar to write well,—with force, purity, eloquence, and effect. I have the highest idea of the importance of thorough classical culture—of the immense and incalculable advantages (the want of which, in some respects, nothing can supply) of a full scholastic and university education. I printed my views on that subject some twelve years since, and there is nothing in what I then wrote which I see any reason either to modify or retract. In entire consistency, however, with those views—views expressive of the deepest sense of the value and importance of classical learning—I assert, and I wish you young men to believe and remember it, that one who knows nothing but his own tongue, may (if he likes) learn to use it with far more effect than thousands of those *do* who have studied the languages, and read the masters and models of antiquity. (b) There was a time when England had not much of a literature of its own, and did not sufficiently value what it had; then, partly from the fashion of the age, and partly from the necessities of the case, even ladies, if they read, or read much, had to read Latin and Greek, for thus only could great and good authors be reached. This reason, however, does not hold now; whatever might be the benefit to English ladies of their learning the ancient tongues, it certainly is not necessary for them to do so from the meagerness of their own literature—the want of thorough good books. In like manner, there was a time when, if a man was to write well, it was incumbent upon him to study the great writers of Greece and Rome—though even then, he could not do much *in English* beyond what English writers had done before him; for no man can be very far beyond the style and fashion of his time. (c) While the learned were writing

For each other in Latin, English was gradually advancing upon them. It was getting molded, improved, purified, enriched. Age after age saw it develop; ever and anon something was achieved; it kept growing in strength, stature, compass, refinement; it forgot some words—it learned others; it got thoroughly formed, fixed,—perfected; acquired fullness of tone, variety of cadence, force of character: so that now we have books in all possible styles of writing, to which every English reader has access, and by the study of which any one may be disciplined in English authorship. He who will put himself under these masters, and do justice to their lessons and their example, may acquire power over his own tongue, ability to embody and adorn his thoughts, to an extent far superior to what *they* will possess who have enjoyed the advantages of a learned education, *if they have not gone and done likewise*. Whatever may be a man's acquaintance with other literature and other languages, to be attractive and classical as an English writer, he must study English; and England is now so rich in those who have used, or who use her tongue, that he who knows only *that*, has ample means for learning so to speak in it, that the world shall listen,—provided always that he has something to say.

(d) “Provided that he has something to say;” of course. We assume that. If a man has not something to say, he should hold his tongue, and certainly he should refrain from authorship. But I wish you to understand that even when a man *has* something to say, the *listening* will not follow, or not always, unless there be something also in his mode of saying it. That there may be this, he must work and toil—*toil and work*. He must make it an object. He must labor upon style. He must give hours, and days, and nights, to *that*. His style must be his own, and it must be natural and simple; but to be his own it must be formed by the study of other men's; and to be simple and natural, it must be gradually arrived at by long devotion to composition as an art. This one thing—the necessity for labor—for labor of this sort and on this object—*that* is the one lesson which I bring to you, young men, to-night. If you wish to succeed as the writers of prize essays, or as the writers of anything else, ponder the lesson, and profit by it.

(e) It is of more importance to *you* than to those who receive a higher education, who whether they aim at and think of it or not, can not help acquiring, while learning other tongues, something of power and skill as to their own. In acquiring the knowledge of Latin and Greek, they come into contact with the masters of the world,—with the men whose writings are distinguished by every attribute, and include every species of excellence,—who have supplied models in every department, and left behind them lessons for all time. Students are taught, among other things, to notice peculiarities of style and expression; they may be

required to write out careful translations of characteristic passages—and if they have anything of spirit and enthusiasm, they will do this whether it be positively required or not. All along, as these classical scholars grow up into men, they necessarily become acquainted with the best writers in the English language. They can not avoid reading a great deal. They must do so to acquire the knowledge which, as gentlemen, they are expected to possess. But in reading even with this view, they can not be insensible to the characteristic peculiarities of our different writers. Their education and habits enable them to understand their excellences and their defects; they can compare them with the works of the great authors to whom their daily studies introduce them; they read and hear discussions of various sorts, on every thing connected with writing as an art; and hence from the necessity of the case—without their having labored at English composition, or made the attainment of an English style the object of specific and patient pursuit—such men hardly help having skill and power when they come to write. (*f*) By necessary consequences, taste has been formed, a spirit imbibed, an influence felt, a knowledge of, and power over, words acquired; all the elements of good writing are thus generated and developed as by a natural growth, with unconscious spontaneity, so that when the time comes for something to be written, it can *be* written, and written well. It is very different, however, with *you*, who are not subjected to this mental discipline, and who must do for yourselves, by the study of writers in your own language, what in a great degree is done *for* a man, who is thoroughly drilled in classical scholarship. True, however, to what I have already said, I adhere to my former statement, in spite of all that I have now advanced; and I beg to repeat it in another form. Let it be understood, then, that many classical scholars would be nothing the worse, but something very much the contrary, for some tolerably long and laborious study of our own writers, with a specific view to their writing English—their purposed attainment of a thoroughly good English style. I believe, moreover, that none of our great and distinguished men, who dazzle or charm, soothe or captivate, by the power, splendor, or graces of their diction—none of them would ever have written as they do, if they had been content with what *they could not help*—what was forced into, or came to them, as the unavoidable result of their training and education. Depend upon it, whatever the learning of our great authors, they became great, as English writers, by study and toil; by making the style in which they were to write, the object at once of effort and ambition; giving—till they attained something like what they sought, or found out what they could do—their days and nights to the labor and the luxury. To such men it would be both.

## SPECIAL CONTRACTIONS.

§ 25. THE word-signs furnished in previous sections are contractions of words which may be expected to occur frequently in any kind of writing. In addition to these and the more common contractions contained in the following section, and the ordinary abbreviations for the denominations of time, money, etc., the writer may devise, in accordance with the general principles of abbreviation, such contractions as may seem required by each class of subjects. A large number of abbreviations especially adapted to the purposes of the legal profession has already been devised. The principles of contraction have been extensively applied in abbreviating the expression of many of the peculiar terms required by the physical sciences. The expression of mathematical operations is already exceedingly brief. The mode of communication between the "proof reader" and compositor is a remarkable instance of the benefit and safety of an extensive application of the principles of contraction. The majority of grammatical and musical terms are abbreviated. It is hardly necessary to add to the abbreviations of theological terms. The following, however, will be found to effect no inconsiderable saving:

## § 26. CONTRACTIONS FOR THEOLOGICAL WRITERS.

Child of God, *chdv G.*  
 children of God, *chdn G.*  
 children of Israel, *chdn I.*  
 Christ, *Xριστός, Xt* or *C.*  
 Christian church, *Xnch.*  
 Christianity, *Xnty* or *Xy.*  
 Church of Christ, *chC* or *chXt*  
 Church of God, *ch G.*  
 eternal life, *etllife.*  
 everlasting life, *evlslife.*  
 Holy Ghost, *HGh.*  
 Holy Scriptures, *HScrS*  
 Holy Spirit, *HSp.*  
 Jehovah Jesus, *JJ.*  
 Jesus Christ, *JC* or *JXt.*  
 justification by faith, *jusfth*  
 kingdom of Christ, *kg<sup>d</sup> C.*  
 kingdom of God, *kg<sup>d</sup> G.*  
 kingdom of Heaven, *kg<sup>d</sup> Hv*  
 kingdom of Satan, *kg<sup>d</sup> Stn.*

kingdom of the world, *kg<sup>d</sup> W.*  
 kingdoms of the world, *kg<sup>ds</sup> W.*  
 Lord and Saviour Jesus Christ,  
*LSJC.*  
 Lord Jesus Christ, *LJC.*  
 People of God, *Pv G.*  
 power of God, *pwr G.*  
 Roman Catholic Church, *RCCh.*  
 Scriptural principles, *Scrprs.*  
 Son of God, *Snv G.*  
 Son of Man, *SnvM.*  
 spirit of Christ, *spC.*  
 spirit of God, *sp G.*  
 spirit of Jesus, *spJ.*  
 spirit of the world, *sp W.*  
 Spiritual World, *Spl W.*  
 truth of God, *tru G.*  
 true God, *tr G.*  
 wisdom of God, *wis<sup>d</sup> G.*  
 Word of God, *WGd.*

§ 27. CAUTION.—All special contractions should be avoided in writing for the compositor, however safely they may be employed in writing for one's own eye, or in correspondence with those familiar with the subject.

## § 28. TABLE OF COMMON ABBREVIATIONS.

A. or Ans., answer.	Assist. Sec., Assistant Secretary.
A., acre or acres.	A. S. S. U., American Sunday School Union.
A. A. S., <i>Academiæ Americanæ Socius</i> , Fellow of the American Academy.	Atty., Attorney. Attys., Attorneys.
A. B., <i>Artium Baccalaureus</i> , Bachelor of Arts.	Atty.-Gen., Attorney-General.
A. B. C. F. M., American Board of Commissioners for Foreign Missions.	A. U. C., <i>anno urbis conditæ</i> , in the year after the building of the city
A. C., <i>ante Christum</i> , before Christ.	Aug., August.
Acct., account.	Auth. Ver., Authorized Version.
A. D., <i>anno Domini</i> , in the year of our Lord.	B., Book or Books.
Ad lib., <i>ad libitum</i> , at pleasure.	B. A., <i>Baccalaureus Artium</i> , Bachelor of Arts
Adj., adjective.	B. A., British America.
Adjt., Adjutant.	Bar. or bl., barrel.
Adjt.-Gen., Adjutant-General.	Bar., Baruch.
Admr., Administrator.	Bar., Baronet.
Admx., Administratrix.	B. C., before Christ.
Adv., adverb.	B. D., <i>Baccalaureus Divinitatis</i> , Bachelor of Divinity.
Æt., <i>ætatis</i> , of age.	Benj., Benjamin.
A. & F. B. S., American and Foreign Bible Society.	B. L., <i>Baccalaureus Legum</i> , Bachelor of Laws.
Agt., agent.	Bls. or bbl., barrels.
Ala. or Al., Alabama.	B. M., <i>Baccalaureus Medicinæ</i> , Bachelor of Medicine.
Ald., Alderman or Aldermen.	B. M., British Mail.
Alex., Alexander.	B. M. or Brit. Mus., British Museum.
Alt., altitude.	Bp., Bishop.
A. M., <i>Artium Magister</i> , Master of Arts.	B. R., <i>Banco Regis</i> , King's Bench.
A. M., <i>anno mundi</i> , in the year of the world.	Br., brig.
A. M., <i>ante meridiem</i> , morning.	Brig., Brigade ; Brigadier.
Am., American.	Brig.-Gen., Brigadier-General.
Amer., America.	Bro., Brother. Bros., Brothers.
And., Andrew.	Bu., bushel or bushels.
Anon., anonymous.	B. V., <i>Beata Virgo</i> , Blessed Virgin.
Ans. or A., answer.	C. or cent., <i>centum</i> , a hundred.
Anth., Anthony.	Cet. par., <i>ceteris paribus</i> , other things being equal.
Apoc., Apocalypse.	Cal., <i>Calendæ</i> , the Calends.
Apr., April.	Cal., California.
Arch., Archibald.	Can., Canada.
Archb. or Apb., Archbishop	Cap. or c., <i>caput</i> , chapter.
Ark., Arkansas.	Cap., Capital. Caps., Capitals.
Art., Article.	

- Capt., Captain.  
 Capt.-Gen., Captain-General.  
 Cash., Cashier.  
 Cath., Catherine; Catholic.  
 C. B., Companion of the Bath.  
 C. C. P., Court of Common Pleas.  
 C. E., Canada East.  
 Cf., *confer*, compare.  
 Ch., chaldron or chaldrons.  
 Ch., Church. Chs., Churches.  
 Chan., Chancellor.  
 Chap., c., or ch., chapter.  
 Chas., Charles.  
 Chron., Chronicles.  
 Cl. Dom. Com., Clerk of the House of Commons.  
 Cld., cleared.  
 Co., County; Company.  
 Coch., *cochleare*, a spoonful.  
 Col., *Collega*, Colleague.  
 Col., Colonel; Colossians.  
 Cold., colored.  
 Coll., *Collegium*, College.  
 Com., Commodore; Committee; Commissioner.  
 Com. Arr., Committee of Arrangements.  
 Comdg., Commanding.  
 Comp., Company (Military)  
 Comp., compare.  
 Com. Ver., Common Version.  
 Conj., conjunction.  
 Conn. or Ct., Connecticut.  
 Const., Constable; Constitution.  
 Contr., contraction.  
 Cor., Corinthians.  
 Cor. Sec., Corresponding Secretary.  
 C. P. Common Pleas.  
 C. P., Court of Probate.  
 C. P. S., *Custos Privati Sigilli*, Keeper of the Privy Seal.  
 C. R., *Custos Rotulorum*, Keeper of the Rolls.  
 Cr., Creditor.  
 C. S., Court of Sessions.  
 C. S., *Custos Sigilli*, Keeper of the Seal.  
 Ct., Count.  
 Ct. or c., cent. Cts., cents.  
 Curt., current (month).  
 C. W., Canada West.  
 Cwt., hundred weight.  
 D., day or days; dime or dimes.  
 D., *denarius*, a penny; *denarii*, pence.  
 Dan., Daniel.  
 D. C., District of Columbia.  
 D. C. L., Doctor of Civil Law.  
 D. D., Doctor of Divinity.  
 Dea., Deacon.  
 Dec., December.  
 Deg., degree or degrees.  
 Del., Delaware.  
 Del., *delineavit*, drew.  
 Dem., Democrat.  
 Dep., Deputy; Department.  
 Deut., Deuteronomy.  
 Dft., Defendant.  
 D. G., *Dei Gratia*, by the grace of God.  
 Dist. Atty., District Attorney.  
 Div., Division.  
 Do. or ditto, the same.  
 Doll., dollar. Dolls., dollars.  
 Doz., dozen.  
 D. P., Doctor of Philosophy.  
 Dr., dear; drachm or drachms.  
 Dr., Doctor; Debtor.  
 D. V., *Deo volente*, God willing.  
 Dwt., pennyweight.  
 E., East.  
 Eben., Ebenezer.  
 Eccl., Ecclesiastes.  
 Eccles., Ecclesiasticus.  
 Ed., Editor; Eds., Editors.  
 Edin., Edinburgh.  
 Edit. or Ed., edition.  
 Edm., Edmund.  
 Edw., Edward.  
 E. E., errors excepted.  
 E. E., ell or ells English.  
 E. Fl., ell or ells Flemish.  
 E. Fr., ell or ells French.  
 E. G., or ex. g., *exempli gratia*, for example.  
 E. I., East Indies.  
 Eliz., Elizabeth.  
 Eng., England.  
 Engd., engraved.  
 Ep., Epistle.  
 Eph., Ephraim; Ephesians.  
 E S., ell or ells Scotch.  
 Esq., Esquire. Esqrs., Esquires.  
 Esth., Esther.  
 Et al., *et alibi*, and elsewhere; *et alii* and others.  
 Etc., *et cetera*, and so forth.  
 Et seq., *et sequentia*, and what follows.  
 Ex., Example.  
 Exc., Exception.

- Exec. or Exr., Executor.  
 Exec. Com., Executive Committee.  
 Execx., Executrix.  
 Exod., Exodus.  
 Ezd., Ezdra.  
 Ezek., Ezekiel.  
 Fahr., Fahrenheit.  
 F. A. S., Fellow of the Antiquarian Society.  
 Fath., fathom or fathoms.  
 F. D., *Fidei Defensor*, Defender of the Faith.  
 Feb., February.  
 F. E. S., Fellow of the Entomological Society.  
 F. G. S., Fellow of the Geological Society.  
 F. H. S., Fellow of the Horticultural Society.  
 Fig., figure or figures.  
 Fir., firkin or firkins.  
 Fla., Flor., Florida.  
 F. L. S., Fellow of the Linnæan Society.  
 F. M., *fiat mixtura*, let a mixture be made.  
 Fol., fo., or f., folio or folios.  
 Fred., Frederick.  
 F. R. S., Fellow of the Royal Society.  
 F. S. A., Fellow of the Society of Arts.  
 Ft. or f., foot or feet.  
 Fur., furlong or furlongs.  
 Fut., future.  
 Ga., Georgia.  
 Gal., Galatians.  
 Gal., gallon. Gals., gallons.  
 G. B., Great Britain.  
 G. C. B., Grand Cross of the Bath.  
 Gen., General; Genesis.  
 Gent., Gentleman.  
 Geo., George.  
 Gov., Governor.  
 Gov.-Gen., Governor-General.  
 G. R., *Georgius Rex*, King George.  
 Gr., grain or grains.  
 Guin. or G., guinea or guineas.  
 H. or hr., hour or hours.  
 Hab., Habakkuk.  
 Hag., Haggai.  
 H. B. M., His or Her Britannic Majesty.  
 Heb., Hebrews.  
 Hd., hogshead. Hhd., hogsheads.  
 H. E. L. C., Honorable East India Company.  
 H. M., His or Her Majesty.  
 H. M. S., His or Her Majesty's Ship or Service.  
 Hon., Honorable.  
 Hon. Gent., Honorable Gentleman.  
 Hon. Mem., Honorable Member.  
 Hon. Sec., Honorary Secretary.  
 Hos., Hosea.  
 H. P., half-pay.  
 H. R. H., His Royal Highness.  
 Hund., hundred or hundreds.  
 I., island. Is., islands.  
 Ibid. or ib., *ibidem*, in the same place.  
 Id., *idem*, the same.  
 I. e., *id est*, that is.  
 I. H. S., *Jesus Hominum Salvator*, Jesus the Saviour of Men.  
 Ill., Illinois.  
 Imp., Imperfect.  
 In., inch or inches.  
 Incog., *incognito*, unknown.  
 Ind., Indiana.  
 In lim., *in limine*, at the outset.  
 In loc., *in loco*, in or at the place.  
 I. N. R. I., *Jesus Nazarenus Rex Judæorum*, Jesus of Nazareth King of the Jews.  
 Ins., Inspector.  
 Ins.-Gen., Inspector-General.  
 Inst., instant, of this month.  
 Int., interest: interjection.  
 In trans., *in transitu*, on the passage.  
 Io. or Ia., Iowa. See § 14, Rem. S.  
 I. O. O. F., Independent Order of Odd Fellows.  
 Irreg., Irregular.  
 Isa. or Is., Isaiah.  
 Jan., January.  
 Jas., James.  
 J. D., *Jurum Doctor*, Doctor of Laws.  
 Jer., Jeremiah.  
 Jno. or Jn., John.  
 Jona., Jonathan.  
 Jos., Joseph.  
 Josh., Joshua.  
 J. P., Justice of the Peace.  
 Jud., Judith.  
 Judg., Judges.  
 Judg. Adv., Judge Advocate.  
 Jun. or Jr., Junior.  
 Just., Justice.  
 J. V. D., *Juris utriusque Doc'tor*, Doctor of each Law (of the Canon and the Civil Law).



Kan., Kansas.  
 K. B., King's Bench.  
 K. B., Knight of the Bath.  
 K. C., King's Counsel.  
 K. C. B., Knight Commander of the Bath.  
 Ken. or Ky., Kentucky.  
 K. G., Knight of the Garter.  
 Kil., kilderkin or kilderkins.  
 K. M., Knight of Malta.  
 K. P., Knight of St. Patrick.  
 K. T., Knight of the Thistle.  
 Kt. or Knt., Knight.  
 L., line.  
 La., Louisiana.  
 Lam., Lamentations.  
 Lat., latitude.  
 Lb., pound or pounds (weight).  
 L. C., Lower Canada.  
 L. D., Lady Day.  
 Ld., Lord. Ldp., Lordship.  
 Leag., lea., or l., league or leagues.  
 L. I., Long Island.  
 Lib. or l., *liber*, Book.  
 Lieut., Lieutenant.  
 Lieut.-Col., Lieutenant-Colonel.  
 Lieut. Comdg., Lieutenant Commanding.  
 Lieut.-Gen., Lieutenant-General.  
 Lieut.-Gov., Lieutenant-Governor.  
 Liv., Liverpool.  
 LL. B., *Legum Baccalaureus*, Bachelor of Laws.  
 LL. D., *Legum Doctor*, Doctor of Laws.  
 Lon. or Lond., London.  
 Lon. or long., longitude.  
 L. S., *Locus Sigilli*, Place of the Seal.  
 Lt., Light.  
 Lt. In., Light Infantry.  
 L. X X., Septuagint (Version).  
 M., *mille*, one thousand.  
 M., *manipulus*, a handful.  
 M., *meridie*, meridian, noon.  
 M., *misc*, mix.  
 M., mile or miles.  
 M. or Mons., *Monsieur*, Mr., Sir.  
 Macc., Maccabees.  
 Mag., Magazine.  
 Maj., Major.  
 Maj.-Gen., Major-General.  
 Mal., Malachi.  
 Man., Manasses.  
 Mar., March.  
 Mass. or Ms., Massachusetts.  
 Math., Mathematics.

Matt., Matthew.  
 M. B., *Medicinæ Baccalaureus*, Bachelor of Medicine.  
 M. B., *Musicæ Baccalaureus*, Bachelor of Music.  
 M. C., Member of Congress.  
 M. D., *Medicinæ Doctor*, Doctor of Medicine.  
 Md., Maryland.  
 Me., Maine.  
 Mem., *memento*, remember; memorandum.  
 Messrs., *Messieurs*, gentlemen.  
 Mic., Micah.  
 Mich., Michigan; Michael.  
 Mid., Midshipman.  
 Miss., Mississippi.  
 Mo., Missouri.  
 Mo., month. Mos., months.  
 M. P., Member of Parliament.  
 M. P., Member of Police.  
 Mr., Mister.  
 M. R. A. S., Member of the Royal Asiatic Society.  
 M. R. C. S., Member of the Royal College of Surgeons.  
 M. R. I. A., Member of the Royal Irish Academy.  
 Mrs., Mistress.  
 MS., *manuscriptum*, manuscript.  
 MSS., manuscripts.  
 Mus. D., Doctor of Music.  
 M. W., Most Worthy.  
 N., North.  
 N., note or notes.  
 N. A., North America.  
 Nah., Nahum.  
 Nath., Nathaniel.  
 N. B., *nota bene*, mark well.  
 N. B., New Brunswick.  
 N. C., North Carolina.  
 N. E., New England.  
 Neb., Nebraska.  
 Neh., Nehemiah.  
 Nem. con., *nemine contradicente*; Nem. diss., *nemine dissente*, unanimously.  
 N. F., Newfoundland.  
 N. H., New Hampshire.  
 N. J., New Jersey.  
 Nl., nail. Nls., nails.  
 N. M., New Mexico.  
 N. O., New Orleans.

No., *numero*, in number ; number.  
 Nos., numbers.  
 Nov., November.  
 N. S., Nova Scotia ; New Style.  
 N. T. or New Test., New Testament.  
 Num., Numbers.  
 N. Y., New York.  
 O., Ohio.  
 Ob., objection.  
 Obad., Obadiah.  
 Obt., obedient.  
 Oct., October.  
 Olym., Olympiad.  
 Or., Oregon.  
 O. S., Old St./le.  
 O. T. or Old Test., Old Testament.  
 O. T., Oregon Territory.  
 O. U. A., Order of United Americans.  
 Oxon., Oxford.  
 Oz., ounce or ounces.  
 P., page. Pp., pages.  
 P., pole or poles.  
 P. æq., *partes æquales*, equal parts.  
 ¶ar., paragraph.  
 part., participle.  
 Payt., payment.  
 Pd., paid.  
 Penn. or Pa., Pennsylvania.  
 Per an., *per annum*, by the year.  
 Per cent., *per centum*, by the hundred.  
 Perf., Perfect.  
 Pet., Peter.  
 Ph. D., *Philosophiæ Doctor*, Doctor of  
 Philosophy.  
 Phil. Philippians.  
 Phila. or Phil., Philadelphia.  
 Philem., Philemon.  
 Pinx. or pxt., *pinxit*, painted.  
 Pl., plural.  
 Plff., Plaintiff.  
 P. M., Postmaster.  
 P. M., *post meridiem*, evening.  
 P. M. G., Postmaster-General.  
 P. O., Post Office.  
 P. P., post-paid.  
 Pop., population.  
 Prep., preposition.  
 Pres., President ; present.  
 Prob., Problem.  
 Prof., Professor.  
 Prop., Proposition.  
 Prot., Protestant.  
 Pro tem., *pro tempore*, for the time being.

Prov., Proverbs.  
 Prox., *proximo*, of next month.  
 P. R. S., President of the Royal Society.  
 P. S., *Post scriptum*, Postscript.  
 P. S., Privy Seal.  
 Ps., Psalm or Psalms.  
 Pt., pint. Pts., pints.  
 Pub. Doc., Public Documents.  
 Pun., puncheon or puncheons.  
 Q., Queen.  
 Q. or Ques., Question.  
 Q., *quadrans*, farthing ; *quadrantes*, far-  
 things.  
 Q. B., Queen's Bench.  
 Q. C., Queen's Counsel.  
 Q. E. D., *quod erat demonstrandum*,  
 which was to be proved.  
 Q. E. F., *quod erat faciendum*, which  
 was to be done.  
 Q. l. or q. p., *quantum libet* or *placet*, as  
 much as you please.  
 Qr., quarter.  
 Q. S., *quantum sufficit*, a sufficient quan-  
 tity.  
 Qt., quart. Qts., quarts.  
 Q. v., *quod vide*, which see.  
 Qy., Query.  
 R., *Rex*, King ; *Regina*, Queen.  
 R., rood or roods ; rod or rods.  
 R. A., Royal Academician.  
 R. A., Royal Artillery.  
 R. A., Russian America.  
 R. E., Royal Engineers.  
 Recd., Received.  
 Rec. Sec., Recording Secretary.  
 Rect., Rector.  
 Ref., Reformed ; Reformation.  
 Reg., Register.  
 Regt., Regiment.  
 Rep., Representative.  
 Rev., Reverend ; Revelations.  
 R. I., Rhode Island.  
 Richd., Richard.  
 R. M., Royal Marines.  
 R. N., Royal Navy.  
 Robt., Robert.  
 Rom., Roman ; Epistle to the Romans.  
 R. R., Railroad.  
 R. S. S., *Regiæ Societatis Socius*, Fellow  
 of the Royal Society.  
 Rt. Hon., Right Honorable.  
 Rt. Rev., Right Reverend.  
 Rt. Wpful., Right Worshipful.

- R. W., Right Worthy.  
 S., South.  
 S., shilling or shillings.  
 S. or sec., second or seconds.  
 S. A., South America.  
 Sam., Samuel (Book of).  
 Saml., Samuel.  
 S. A. S., *Societatis Antiquariorum Socius*, Fellow of the Society of Antiquarians.  
 S. C., South Carolina.  
 Sc., *sculpsit*, engraved.  
 Sc., scruple or scruples.  
 S. caps., small capitals.  
 Schr., Schooner.  
 Scil., sc., or s., *scilicet*, namely.  
 Sec., Secretary.  
 Sect., sec., or s., section or sections.  
 Sen., Senior; Senate; Senator.  
 Sept., September.  
 Serg., Sergeant.  
 Serg.-Maj., Sergeant-Major.  
 Servt., servant.  
 S. J. C., Supreme Judicial Court.  
 Sol., solution; Solomon.  
 Sol., Solicitor.  
 Sol.-Gen., Solicitor-General.  
 S. P. Q. R., *Senatus populusque Romanus*, the Senate and people of Rome.  
 Sq. m., square mile or miles.  
 S. S., Sunday School.  
 S. S., *sequentia*, what follows.  
 SS., *scilicet*, to wit, namely.  
 St., Saint; street.  
 S. T. D., *Sanctæ Theologiæ Doctor*, Doctor of Divinity.  
 Ster., Sterling.  
 S. T. P., *Sanctæ Theologiæ Professor*, Professor of Divinity.  
 S. T. T. L., *sit tibi terra levis*, may the earth be light to thee.  
 Sup., Supplement; Supernumerary.  
 Surg., Surgeon.  
 Surg.-Gen., Surgeon-General.  
 Sus., Susannah.  
 T., ton or tons.  
 Tenn., Tennessee.  
 Tex., Texas.  
 Text. Rec., *Textus Receptus*, the Received Text.  
 Theo., Theodore.  
 Theor., Theorem.  
 Thess., Thessalonians.  
 Thos., Thomas.  
 Tier., tierce or tierces.  
 Tim., Timothy.  
 Tit., Titus.  
 T. O., turn over.  
 Tob., Tobit.  
 Tr., transpose.  
 Tr., Trustee. Trs., Trustees.  
 Trans., translation; translator.  
 Treas., Treasurer.  
 U. C., Upper Canada.  
 U. E. I. C., United East India Company.  
 U. J. C., *Utriusque Juris Doctor*, Doctor of each Law (Canon and Civil).  
 U. K., United Kingdom.  
 Ult., ultimo, of last month.  
 Univ., University.  
 U. S., United States.  
 U. S. A., United States of America.  
 U. S. A., United States Army.  
 U. S. M., United States Mail.  
 U. S. N., United States Navy.  
 V. or vid., *vide*, see.  
 Va., Virginia.  
 Ver. or v., verse or verses.  
 Vers., vs., or v., *versus*, against.  
 V. g., *verbi gratia*, for example.  
 Viz., *videlicet*, namely.  
 Vol. or v., volume. Vols., volumes.  
 V. Pres. or V. P., Vice-President.  
 V. R., *Victoria Regina*, Queen Victoria.  
 Vt., Vermont.  
 W. West.  
 W. f., wrong font.  
 W. I., West Indies.  
 Wis., Wisconsin.  
 Wisd., Wisdom (Book of).  
 Wk. or w., week.  
 Wm., William.  
 W. T., Washington Territory.  
 Wt., weight.  
 Xmas., Christmas.  
 Xn., Christian.  
 Xnty., Christianity.  
 Xt., Christ.  
 Yd., yard. Yds., Yards.  
 Yr., year. Yrs., years.  
 &c., *et cetera*, and so forth.  
 4to, quarto.  
 8vo, octavo.  
 12mo, duodecimo.  
 18mo, octodecimo.

REM. 1. It is scarcely possible to conceive of more outrageous contractions—if indeed, they can be so called—than *ss.* for *scilicet*, and *viz.* for *videlicet*. For the former, *sc.* or *s.* should be substituted, and *namely* for the latter.

REM. 2. “12mo, 18mo.” etc., are usually pronounced, by printers, “twelve-mo, eighteen-mo.” The pronunciation is not worse than the contraction.

### ABBREVIATED LETTERS.—MARK OF ELISION.

§ 29. THE labor of writing may be considerably economized by the use of contracted forms for several letters. The cases in which such forms may be employed in brief longhand may be specified as follows:

1. (a) The letter *y* following most of the letters of the alphabet may be contracted to *ŷ*, when final; thus, *ŷ*, *ly*; *ŷ*, *fy*; *ŷ*, *gy*. (b) When joined to a following letter, it may be written thus; *ŷ*. This contracted form should not be employed at the beginning of a word.

2. (a) The letter *g* in combination with a preceding *d*, as in *lodge*, *edge*, may be written thus: *ŷ*; the bulb of the *d* also serving as the bulb of the *g*. (b) This letter with a dot over the ascending stroke may be employed for *dj*, as in *adjoin*, *adjourn* = *adjoin*, *adjourn*.

3. The script for ‘*g*’ may be contracted to *ŷ* when final, and to *ŷ* when joined to a following letter.

4. The sign (td) for the termination *ted* may be contracted to *ŷ*. The connecting stroke may be omitted when not required for joining a following letter in such words as ‘*unitdly*.’

5. A slight saving results from making *ŷ* instead of *ŷ* for ‘*t*’.

§ 30. *Lengthened Mark of Elision*.—The legibility of some contractions is increased by writing, in place of the elided portion, a mark of elision proportioned to the part omitted. This is more properly employed for the short letters, *m*, *n*, *r*, *u*, etc. (b) Two of the contractions previously explained; *smng* (something) and *nng* (nothing) may be still more contracted, by substituting the mark of elision for the middle letters; thus, *ŷ* *ŷ*. (c) With the use of this principle, the long words *whether* and *rather* may be contracted to *wŷ*, *rŷ*. The advantage of this method may be availed of in the common style; for persons of ordinary familiarity with writing, no inconvenience would result from writing

th—k—g	for thinking.	mot—e	for motive.
s—g—g	“ singing.	—	“ in.
c—diti—	“ condition.	s—e	“ since.
dim—si—	“ dimension.	th—	“ then.
vis—	“ vision.	th—e	“ there.
lo—gh—d	“ longhand.	com——cat—	“ communication

## PROOF-READING.

§ 31. No apology is required for presenting authors with the printer's established modes of indicating corrections of the press. A knowledge of these methods is indispensable for authors who would have their productions presented in a proper typical dress; and the art of printing is sufficiently connected with the various literary professions to render it desirable that such knowledge should be acquired by all who are, in any manner, devoted to letters.

§ 32. When the author's copy, or a convenient portion of it, has been set, or put in types, a proof-impression is taken and carefully compared with the copy, and the various errors which appear upon a first reading, corrected. This process of examining proofs and indicating errors is called proof-reading. The various methods of corrections are specified in the following sections.

## THE WRONG LETTER OR WORD.

§ 33. A wrong letter in a word is indicated by drawing a perpendicular line through it, and writing the correct letter in the margin.

REM. 1. This method may be applied for the correction of whole words. Two or more wrong letters occurring together should be erased by a horizontal line.

REM. 2. Wrong, turned, or defective letters, and letters of a wrong fount, printers denominate *literals*. The correction of all such errors properly devolves upon the printing-office; but the combined caution of author and proof-reader rarely succeeds in detecting and correcting all of them.

REM. 3. When punctuation requires alteration, the colon (:) or period (.), if marked in the margin, should be encircled.

REM. 4. Care should be taken that the double letters 'ff, ffi, fl, fl' should be set instead of the separate letters.

## TURNED LETTERS.

§ 34. Attention is directed to an inverted letter, by drawing a perpendicular line through it, and writing 9 in the margin.

REM. 1. Great care is required to detect a turned o and s; but their discovery will be assisted by observing that when inverted they are slightly above the bottom

of the small letters *a, n, e*, etc. It should be observed, also, that the top of a letter is narrower than the bottom. Observe the difference between

b          d          n          p          q          u    and  
inverted b (q), d (p), n (u), p (d), q (b), u (n),

REM. 2. Phonetic printers should observe the difference between the phonetic *uu'* (oo) and an inverted *u* (m).

#### DEFECTIVE LETTERS.

§ 35. A defective letter is pointed out by drawing a line beneath, or through it, and making a small cross in the margin.

#### WRONG FOUNT.

§ 36. When a type of a wrong fount has been employed, the compositor's attention is directed to it, by erasing the letter and writing *wf* (=wrong fount) in the margin.

#### LETTERS OR WORDS OMITTED.

§ 37. If a letter or word has been omitted, it should be written in the margin, and a caret (^) made at the place for its insertion.

REM. 1. In the language of printers, a word omitted is called an *out*.

REM. 2. When several lines or words are added, they should be written at the bottom of the page, a line connecting them with the caret; or refer to the copy, if the omitted words occur in it.

#### SUPERFLUOUS LETTERS OR WORDS.

§ 38. If a superfluous letter or word is detected, erase it, and, in the margin, write *℄* (*d*, a contraction for the Latin *dele* = expunge).

REM. 1. The improper repetition of a word is denominated, in the language of printers, a *double*.

#### CHANGE OF CHARACTER.

§ 39. To indicate the alteration of letters or words from one character to another, draw one or more lines under the letters or words—namely, for capitals, three lines; for small capitals, two lines; for italics, one line;—and write in the margin, opposite the alteration, *Caps.*, *Sm.*, *Caps.*, or *Ital.*

REM. 1. *Change from Capitals or Small Capitals to Small Letters.*—To indicate this change, draw a line through, or under, the letter or letters, and write *l. c.* (a contraction for *lower case*) in the margin.

REM. 2. *Change from Italic to Roman Letters.*—To indicate this change, draw a line through, or under, the letter or letters to be changed, and write *Rom.* (=Roman) in the margin.

REM. 3. *In copy for the printer*, one, two, or three lines should be written under a word, according as it is to be set in italics, small capitals, or capitals.

REM. 4. *Kinds of Types employed in Book-work.*—In English books the Roman characters are usually employed; sometimes the *Italic*; and occasionally the Old English CLARENDON is a variety of the Roman character.

REM. 5. *Capitals, Small Capitals, and Small Letters.*—Of the Roman characters there are three sizes for each fount, namely, CAPITALS, SMALL CAPITALS, and small, or lower-case, letters. The small letters are called lower-case letters from the fact of their being placed in the lower-case of boxes on the type-stand. The others, for a corresponding reason, are sometimes called upper-case letters. Small capitals are not usually furnished in Italic and Old English founts. Among printers, especially in proof-reading, the words *Capital* and *Italic* are contracted to *Cap* and *Ital*.

REM. 6. *The first word* of every chapter is usually set in small capitals.

REM. 7. *KINDS OF TYPE.*—There are different sizes of type, of which the following are the most used :—

English,	abcdefghijklmnopqrstuvwxyz.
Pica,	abcdefghijklmnopqrstuvwxyz.
Small Pica,	abcdefghijklmnopqrstuvwxyz.
Long Primer,	abcdefghijklmnopqrstuvwxyz.
Bourgeois,	abcdefghijklmnopqrstuvwxyz.
Brevier,	abcdefghijklmnopqrstuvwxyz.
Minion,	abcdefghijklmnopqrstuvwxyz.
Nonpareil,	abcdefghijklmnopqrstuvwxyz.
Agate,	abcdefghijklmnopqrstuvwxyz.
Pearl,	abcdefghijklmnopqrstuvwxyz.
Diamond,	abcdefghijklmnopqrstuvwxyz.

REM. 8. *Kinds of Type used in Book-work.*—The kinds of type most used for the body of books are Small Pica, Long Primer, Bourgeois, and Brevier.

REM. 9. *Change in size of type* from that employed for the body of a work should be indicated in the copy, at the commencement of the portion to be set with types of a different size.

#### SUPERIORS.

§ 40. The apostrophe ('), inverted commas ("), the asterisk (\*), and superior letters and figures are written above a curve connected with the separatrix, thus: 7

REM. For the suggestion of this sign, the Author gladly acknowledges his indebtedness to Mr. Stephen Jenkins (the proof-reader in the office where this work is stereotyped), whose gentlemanly traits of character, learning, talents, and thorough qualifications for the profession he honors, inevitably procure him the friendship of all appreciative authors.

#### TRANSPOSITION.

§ 41. When *two letters* or *two words* are transposed, draw a wave line beneath them, and write *tr.* (= transpose) in the margin.

REM. 1. The usual practice is to connect the two words by a curved line; but this method is frequently inconvenient, and in no way superior to the one now recommended.

REM. 2. *Several Words misplaced.*—When the position of several words requires to be changed, draw a wave line beneath them, indicate their order by figures written above them, and write *tr.* in the margin.

## SPACING.

§ 42. *Words improperly joined.*—If two words are improperly joined, write a caret (^) pointing to the place for the insertion of a "space," and write, in the margin, the sign of a space, namely, #

§ 43. *Words improperly separated.*—When the parts of a single word are improperly disjoined, make a perpendicular line between the parts, and write, in the margin, by the signs previously explained. *dele space.*

§ 44. *Words placed too far apart* should be connected by a horizontal parenthesis (—, written above, or —, written below). The same sign should be written in the margin to attract the compositor's attention.

§ 45. *Depression of a Space.*—When a space requires to be depressed, draw a line beneath it, and write    in the margin.

## PARAGRAPHS.

§ 46. *When a paragraph has been improperly made*, draw a line from the end of the first paragraph to the beginning of the second, and write in the margin, no ¶.

§ 47. *A new paragraph* is indicated by writing a caret before its first word, and writing ¶ in the margin.

REM. 1. When the compositor has properly made a break in the matter, but has neglected to "indent" the first word, write a caret before it, and make a quadrangle in the margin. The quadrangle denotes an em quadrat, which is usually placed at the beginning of each paragraph. Some proof-readers make use of the quadrangle to denote a new paragraph, but very improperly, because it is required to denote the insertion of an em quadrat in cases where a new paragraph is not desired.

REM. 2. *An en quadrat* is denoted by a quadrangular figure twice as long (high) as wide.

## CROOKED LINES.

§ 48. When lines are crooked, or when letters require justification, a dash of the pen at the place is sufficient to call to it the attention of the compositor.

## CORRECTIONS CANCELED.

§ 49. When something has been erased which, upon consideration, it is thought best to retain, the wish may be indicated either by making a row of dots above and below the erased portion, or by underlining it and writing in the margin, *stet* = let stand.

## ORDER OF CORRECTIONS—THE SEPARATRIX.

§ 50. The corrections indicated in the margin should be separated by a line (or separatrix), struck downward to the left; and they should be placed in the order of the corrections in the print opposite.

REM. 1. Greater clearness results from placing most of the marginal corrections before a slanting stroke even when not followed by another correction.



## THIRD STYLE OF BRIEF LONGHAND.

§ 51. *Uses and Characteristics.*—In the Third Style of Brief Longhand, there is no settled list of word-signs in addition to those of the Second Style. Contractions, however, in accordance with the established principles of abbreviation, are employed to the utmost extent consistent with legibility; and the majority of vowels and silent consonants are omitted; and the writer may resort to any labor-saving device which his experience and invention may suggest. The Third Style is designed for use on all occasions where speed of writing is of primary importance, as in copying letters, making abstracts of, and quotations from, books read,—taking notes of lectures, sermons, discussions, testimony, charges, etc.,—and in rough-sketching articles for the press, or of any kind whatever.

## OMISSION OF VOWELS.

§ 52 In the Third Style the majority of the vowels are omitted. Experience suggests the propriety of the following specifications.

1. Initial vowels when unaccented, are usually omitted; when accented, they are either to be written or the mark of elision substituted.
2. Medial vowels are almost invariably omitted.
3. Final vowels are, for the most part, omitted, a mark of elision taking their place.

REM. 1. An unaccented initial vowel needs to be written or indicated by a mark of elision whenever it serves to distinguish one word from another; as *along* (-lng from *long* (lng), *avoid* (-vd) from *void* (vd), -lk (alike) from *like* (lk).

REM. 2. It is thought better to write a single accented initial vowel than to write the mark of elision in its place. The mark of elision may then be more certainly employed to indicate a double vowel; as in *-rth, earth*; *-r, ear, air*; *-l, oil*. The mark of elision may, in writing, be waved when it represents a double vowel.

REM. 3. Medial vowels should be written whenever they are required for the sake of distinction; as in *new* to distinguish it from *no* (now). Experience will soon guide the writer in the application of this principle.

REM. 4. The final *y* should be written whenever the abbreviated form can be conveniently employed.

§ 53. *Omission of Silent Consonants.*—Silent consonant letters should be omitted; thus, fl, fall; tl, tell; clm, climb; hpy, happy; tk, talk; ndt, indict; add, added; Tms, Thomas; lk, lack; cdm, condemn; err, error; pss, possess; -tnd, attend; bz, buzz; hm, hymn; -qr, acquire; hf, half.

REM. 1. A silent letter should be retained when it is necessary to characterize and distinguish the word in which it occurs.

REM. 2. As orthographic habits would be unsettled by the substitution of one letter for another of the same sound, as *f* for *ph* in *philosophy*, no direction is given to that effect. In the list of word-signs, *v* was given as the sign for *of*, because *f* was required for *for*, and *ɸ* for *if*; and *z* was used as the sign of *as*, because it was necessary to distinguish that word from *is*. Lest the reader should make an inference to the disadvantage of phonetic writing from the preceding remark as to effect of a *part al* observance of the *phonetic* principle, the author should be allowed to state that experience demonstrates that the practice of the *genuine* phonetic writing does not, in the least, unsettle the common orthographic habits; on the contrary, leading to a comparison of a false orthography with a truthful one, it serves to impress the former upon the memory of some, because of their proneness to error; upon the memory of the good, because of their love of truth and aversion to its opposite!

§ 54. *Caution*.—The principles explained in the two preceding sections should not be applied to change any of the word-signs as used in the Second Style; hence, the vowel should not be omitted from ‘abt,’ or ‘rep,’ nor is it allowable to omit one of the *p*’s in ‘oppt,’ or one of the *l*’s in ‘flg.’

§ 55. *Expedients*.—To denote that a text or proposition is repeated, the first word may be written and followed by &c., or the parallels (||) may be written as a sign for the entire text or proposition. A long dash may be substituted for any portion of a sentence which it is thought can be readily supplied. Sufficient space should be left for the insertion of any word or clause which for any reason has to be omitted.

It is no part of the Author’s aim to furnish the writer with a series of arbitrary signs as means of securing speed in the expression of ideas. When the contractions heretofore explained do not give sufficient speed, the writer should learn phonography, instead of wasting time to devise or learn a series of arbitrary signs. Amusement, as well as argument against the use of arbitraries, may be derived from an examination of the following arbitraries employed in Rich’s system of stenography: ʰ both together, ʱ between both, ʱʱ abundance, ʱ= even at the right hand of God, ʱ in the midst, ʱ= mingle, ʱʱ separate, ʱʱʱ several, -x to Christ (the cross, an abbreviated ‘x’, being used for Christ), x- to depart from Christ; -ʱ to come to God (ʱ being Rich’s sign for *g*), ʱ- to depart from God, : x called to Christ, x: far enough from Christ, ^n kindness of a nation (how frequently such a phrase would occur, the reader is left to imagine), n^ coldness of a nation, “ʱ works of God, ʱ” power of God. If the writer should wish a greater number of arbitraries, he might employ the following, and many others constructed upon the very obvious principles which they pretty seriously involve: ʱʱ great abundance, ʱʱʱ very great abundance, ʱʱʱʱ institutions of this country, ʱʱʱʱ freedom of speech. The very great suggestiveness of these signs affords abundant reasons for their use!! A ʱʱʱ of such signs can be seen in most of the old systems of shorthand; Phonography, on the contrary, by reason of the excellence of its alphabet, enables the writer to keep pace with the voice of a speaker without resort to a single arbitrary.

## § 56 EXERCISES.

## (1.) STUDIES

Sm bks rtb tstd; os tb swld; & sm fw tb chwd & dgstd;—tts, sm bks rtb rd -nly i prts; os tb rd, bt n crsly; & sm fw tb rd whly, & w dlgs & tn'. Sm bks -ls- mb rd b dp', & xtrets md vth b os; bt tt wd b -nly ie' mpt arg<sup>ms</sup>, & ie mnr srt v bks; els d'tld bks r lk 'n d'tld wtrs—flashy ngs. Rd· mkth a fl mn; 'fr<sup>e</sup>, a rdy -mn; & rt', a xet mn; & thr<sup>e</sup>, -fa mn rt ltl, h hd nd h a grt mnr-; -fh 'f ltl, hhd nd h a prs<sup>e</sup> wt; & if h rd ltl, h hd nd h mch en', t sm t k wt h dth n k. [?]*—Bacon.*

## KEY.—STUDIES.

Some books are to be tasted; others to be swallowed; and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and in the meaner sort of books; else distilled books are like common distilled waters—flashy things. Reading maketh a full man; conference, a ready man; and writing, an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and, if he read little, he had need have much cunning, to seem to know what he doth not know. [?]*—Bacon.*

## (2.) SAYINGS OF SENECA.

E W w n md ia d-, nei c ny hp t gn wlth b sdn efrt, fe sdn efrts ttr nwadys md, rna wht btr thn nn -tl. Ws<sup>d</sup> als nng tb gd, ttnbs- fev; n mn tb hpy bt h tt nds noth hp<sup>n</sup> thn wt s w<sup>l</sup> h<sup>s</sup>.

## KEY.—SAYINGS OF SENECA.

The world was not made in a day, neither can any hope to gain wealth by sudden efforts, for the sudden efforts that are nowadays made, are not a whit better than none at all. Wisdom allows nothing to be good, that will not be so forever; no man to be happy but he that needs no other happiness than what is within himself.

## (2.) MENTAL MACHINERY.

*Fre 'N. Y. Dly Trbn,' 4 Jly, 1853.*

(a) Wl dnyed z ths -g v lcn<sup>a</sup> & lbr-sv<sup>a</sup> s, iis phs<sup>c</sup> prgrs, ey new achv<sup>ms</sup> a mechn<sup>c</sup> art s hld w nthssm. W 'prt mntns, &trvl lk enn bls; &yt, a mr -fctl m<sup>t</sup> pwr s anxslly sght f, &e<sup>a</sup> theosis v Eresn only wts f blr btme ttlstnd a slw fr. Ntrs fres, vs<sup>b</sup> & nvs<sup>b</sup>, r md t drv, nt&d, 'l'n's v mechn<sup>c</sup> pwr s ttwdh -stnshd & bwldrd Archmds, oe Mrqs v Wrestr. -r vy nt-crcrks & ms-trps r -n new &lbr-sv<sup>a</sup> prs. Hw si wr mntl mechr-? N t spk v<sup>ms</sup> phs<sup>c</sup> tls & ngns, schz Dgld Strt, &s brthr gnts v Setlad, trtd v s- mstrly, ie ds bf phrn<sup>ol</sup>, msmrsm, &e<sup>a</sup> 'rp<sup>o</sup>'—hw si we hmb impl<sup>ms</sup> ve schl-rm, re yng id- tks is frst lsns i sprtl prjctls? r thp we tms? re edctrs -tv sght ve 'drk ags,' ze rlrd ngns r -hd ve old stgech Jhus: O, re frmr stl fl<sup>e</sup> old sw, tt 'thrs n ryl rd t k?' Bt thrs tho. -t ny rt, thrsa shrtr ct, -fwr nmstkn, te mns v btn<sup>a</sup> k. imnb 'ryl,' n st ryl', bt is jst e ng fe dm<sup>oc</sup>. Indd dm<sup>oc</sup> msth i opnd bf ic b q sr vis fthld -ne plnt.

(b) Dr. Sml Jusn's n<sup>a</sup> v edct<sup>a</sup> a boy b trn<sup>a</sup> hm ls ia lbr-., w vygd, bti apls ta ltr stg ve bs<sup>n</sup> thn tt wh w r<sup>a</sup> sdr'. e boy mst frst lrn hw t us a lbr- oa bk. Nrly hf e sm ttl v edc<sup>a</sup> h nw tb xpndd bfe b- mks a pr<sup>a</sup> r h c btrnd ls ag bks tny prps. Ths stg s estly & tds. Cib lmnatd, o mtrly -brdgd? Ce rd fre mere Eng tk<sup>a</sup> anml te mn<sup>a</sup> vaEng bk, b md s- shrt tticb trvrsd iz ltlt tm z one nw rqr s t g- fr N. Y. t Cin. Vyly ict. -r own Frnkln 'sw i, & pntd -te mns. e tht, n prhps q org w hm, w ev<sup>a</sup> sblmr thn tt v tm<sup>a</sup> e ltang. Hde W acptd i zsnze snd pre mnd v Frnkln stnt i strlng, thr wd n nw b w<sup>i</sup> e atmosp<sup>r</sup> v prntd shts, mlns, n evn mny hndrds, v mnds i adlt bds, blink z mdnt f wat v schl'. Wt nw csts u nrly hf w h txpnd f edc<sup>a</sup>, wdb -tnd spntnsly, unvrslly, bfevy bgn'. Nwspprs

## KEY.—MENTAL MACHINERY.

*From the "New York Daily Tribune," 4 July, 1853.*

(a) Well advanced as this age of locomotion and labor-saving is, in its physical progress, every new achievement in mechanical art is hailed with enthusiasm. We transport mountains, and travel like cannon balls; and yet a more effectual motive power is anxiously sought for, and the apotheosis of Ericsson only waits for boiler bottoms that will stand a slow fire. Nature's forces, visible and invisible, are made to drive, night and day, combinations of the mechanical powers that would have astonished and bewildered Archimedes, or the Marquis of Worcester. Our very nut-crackers and mouse-traps are on new and labor-saving principles. How is it with our mental machinery? Not to speak of metaphysical tools and engines, such as Dugald Stewart, and his brother giants of Scotland, treated of so masterly, in the days before phrenology, mesmerism, and the "rappings"—how is it with the humble implements of the school-room, where the young idea takes its first lessons in spiritual projectiles? Are they up with the times? Are the educators out of sight of the "dark ages," as the railroad engineers are ahead of the old stage-coach Jehus? Or, are the former still filing the old saw that "there is no royal road to knowledge?" But there is, though. At any rate, there is a shorter cut, if we are not mistaken, to the means of obtaining knowledge. It may not be "royal" nor suit royalty, but it is just the thing for the democracy. Indeed democracy must have it opened, before it can be quite sure of its foothold on the planet.

(b) Dr. Samuel Johnson's notion of educating a boy, by turning him loose in a library, was very good, but it applies to a later stage of the business than that which we are considering. The boy must first learn how to use a library or a book. Nearly half the sum total of education has now to be expended before the boy makes a point where he can be turned loose among books to any purpose. This stage is costly and tedious. Can it be eliminated, or materially abridged? Can the road from the mere English talking animal to the meaning of an English book, be made so short that it can be traversed in as little time as one now requires to go from New York to Cincinnati? Verily it can be. Our own Franklin foresaw it, and pointed out the means. The thought, not perhaps quite original with him, was even sublimer than that of taming the lightning. Had the world accepted it as soon as the sound practical mind of Franklin stamped it sterling, there would not now be within the atmosphere of printed sheets, millions, nor even many hundreds, of minds in adult bodies, blank as midnight for want of schooling. What now costs us nearly half we have to expend for education, would be attained spontaneously, universally, before the very beginning

b' 'pr's', rd' e mthr-tng wdem t chdn, & adlts tt nwen rd, za mtr v cra, zmchz tk'. Ths n thr- o spcl', bt a asrtnd fet, stld b aetl xpr<sup>m</sup> -ne mst -neltvtd sbjs.

(c) E old-schl <sup>mas</sup>phs's m stl -tthr lsr, w—r e wrds wa lngg re th w whe mnd thnks; thr nqn<sup>b</sup> e tls w whe thnkr mks s thts -vl<sup>b</sup> o mrkt<sup>l</sup> Lngg se grnd ngn v edc', &ve mntl mp ve rce; bti grd tis vsl mchnsm, is cntrs bhnde mch vr phs' prg. is hf w bk te prmds & hrglphes. is 'bn' v sgns tmk e spkn wrds vs' r arbtrr-, ir'al, & mstrs te -nnttd; &e rsn why svy pln. Spkn wrds r prded b 'bn's (tkn 'sc<sup>tl'y</sup>) v m' ve 40 'ctnct ps's whe -rgns v vce r cp' v -sm' ie act v utrnce. e ps<sup>b</sup> nr vsch ps's snmch<sup>o</sup> 40, &e actl nr usd iny lngg snevmch<sup>l</sup>. Ltrs r dsnd trepth<sup>a</sup> sev ps's ve -rgns, o el<sup>ms</sup> v vce, &nngc b plnr thn tt, tmke rtn lngg -sly rd<sup>b</sup>, e nr v ltrs mst xctly crspnd te <sup>dt</sup> el<sup>ms</sup> v vce; &tt one ve frm r sdb nchn<sup>g</sup><sup>b</sup> -prprtd teave latr. Yt fr Cdms t Gs, n cvlzd lngg w frnshd w mrthn one hf z mny ltrs zihd smplelms v snd [?]. e ngns Chr-k-, h' a rtn lngg tmk, &prhps sm k v Frkln's sgstns, gv s 'trmn e rght nr v ltrs, &e 'sq w tt chdn & -dlts lrnd -t once t rd Chr-k- 'wt schl' i English wh 26 ltrs, lv' 14 ve vcl el<sup>ms</sup> nprvdd f. v nes', thr<sup>f</sup>, sm ve 26 ltrs mstd d<sup>b</sup> d', bte actl us s far wrs thne nes', s- tte ltrs gly r mltvcl o mnysndd, & hrdly one s unvcl. e old sng hth i tt

"one vce fa ortr 's srly -ngh,"

hwemchmr, thn, fa ltr! E mny-sndd<sup>a</sup> (neld' ttl sl<sup>e</sup>) vr Eng ltrs, csts m<sup>ms</sup> v mny t schl a prt ve ppl thre chs v sp<sup>l</sup> (rth<sup>os</sup>!), & shts -t z mny mlms v ppl frl prtcp' ie use v prntd bks, fe wnt vsch schl !

(d) -f wt whsttd s ndn<sup>b</sup>, why sdne mntl mchnry ve 'try b mdfd t crspnd we tr- pr? -fe rshts ve chnge wd bs- bnfcl. why sdne cnddts f

Newspapers being omnipresent, reading the mother-tongue would come to children, and adults that now can not read, as a matter of course, as much as talking. This is not theory, or speculation, but an ascertained fact, settled by actual experiment on the most uncultivated subjects.

(c) The old-school metaphysicians may settle at their leisure, whether the words of a language are the tools with which the mind thinks; they are unquestionably the tools with which the thinker makes his thoughts available or marketable. Language is the grand engine of education, and of the mental improvement of the race; but in regard to its visual mechanism, it is centuries behind the march of our physical progress. It is half way back to the pyramids and hieroglyphics. Its combinations of signs to make the spoken words visible are arbitrary, irrational, and mysterious to the uninitiated; and the reason why is very plain. Spoken words are produced by combinations (taken consecutively) of more or less of the *forty* distinct positions which the organs of voice are capable of assuming in the act of utterance. The possible number of such positions is not much over forty, and the actual number used in any language is never much less. Letters are designed to represent these several positions of the organs, or elements of voice, and nothing can be plainer than that, to make the written language easily readable, the number of letters must exactly correspond to the distinct elements of voice; and that one of the former should be unchangeably appropriated to each of the latter. Yet from Cadmus to Guess, no civilized language was furnished with more than half as many letters as it had simple elements of sound [?]. The ingenious Cherokee, having a written language to make, and perhaps some knowledge of Franklin's suggestions, gave his countrymen the right number of letters, and the consequence was that children and adults learned at once to read Cherokee without schooling. In English we have 26 letters, leaving 14 of the vocal elements unprovided for. Of necessity, therefore, some of the 26 letters must do double duty, but the actual use is far worse than the necessity, so that the letters generally are multivocal or many sounded, and hardly one is univocal. The old song hath it that

"One voice for an orator's surely enough,"

how much more, then, for a letter! The many soundedness (including total silence) of our English letters, costs millions of money to school a part of the people through the chaos of *spelling* (orthography!), and shuts out as many millions of people from all participation in the use of printed books, for the want of such schooling!

(d) If what we have stated is undeniable, why should not the mental machinery of the country be modified to correspond with the true principle? If the results of the change would be so beneficial, why should

imr<sup>t</sup> st th<sup>ss</sup> t brng i abt? r re edetr<sup>s</sup>, e elgs, e lrnd sc's? r th -l wdd  
t dst & cbwbs? H th stld i tt mehn<sup>c</sup> imprfn & -bsrd' sh -lws l- -te fnd  
vr ltrtr, & blk p accs tis nj<sup>m</sup>? H nnsns bcm s- vnr<sup>b</sup> ttimstnb <sup>d</sup>trbd?  
Mst -l ftr gnr's *spl* thr way ite kg<sup>d</sup> wmc<sup>h</sup> trbl' v brch & bwldr<sup>m</sup>? Dth<sup>w</sup>-  
h mstrd e pzl fr ttthsh ls thr lbr -f thr chdn's brns r n rkd we sm rdcls  
prblm? o sh e alph, vl nstr<sup>ms</sup> & ngns vth<sup>e</sup> tms, b shldd fr mp<sup>m</sup>, lst e stk  
i trd ve bblplsts sdb dpret<sup>d</sup> i vl-? Wt -f -r prs<sup>e</sup> lbrs sd bcm zgdz us',  
xc te prs' gnr' v rdrs & *splrs*, be chng, -fe chng wd bgd wn md? Hwn  
pprmls, prss, ink, & stm t rprnt eyng whs wrth prnt' -le objns, wn  
vwd ie lght vr phs<sup>r</sup> prg, r smply rdcls.

(c) Bte ltrr- pdntr- & <sup>c</sup>srvtism wh ops ths chng h n a pg lft t sprt th,  
fis fnd b crf xpr<sup>m</sup> tte new alphb sa grt lbr-svr i tch<sup>r</sup> & lrn<sup>r</sup> e us vco  
Bis -d ppl<sup>s</sup> lrn t rd & spl e txt ve -ld alph, btr & i hf e tm <sup>c</sup>sm<sup>d</sup> ie old  
way. e nvn' o <sup>d</sup>cvr- sv nclcl<sup>b</sup> vl-, evn -fe prs<sup>e</sup> mper<sup>f</sup> alphb & chtc rth<sup>os</sup>  
rtbfev rtnd. Ths fct ss- wl est tt <sup>c</sup>prs' SchlCtees wd d wl t s- thr schls  
prvdd w rd<sup>r</sup> bks, prntd bth i <sup>c</sup>n type & phntype -n opst pgs. e ppl sptnsly  
lrns e ltr, & s gdd bi te xct prnnc' vey wrd. i rgrdt -nsl prpr nns, ths  
-rng<sup>n</sup> wdb hghly bnf evn t wl-edctd -dlts. i hndrds v prmr- schls  
phntpy s ths o othws usd, s- far ze prpr schl-bks cbfnd. -fe mr pplr  
rd-bks wr prprd ie way wh dscrbd, e prg ve refrm wdb farmr rpd,  
& whndt tt -f one sch lsn-bk cd fnd -dm<sup>i</sup> t schl, iwd sn h t bflld b -ngh  
t spl- ea ppl. isvyprob tt -fe phntpc alphb wr tb -dmtd it ltrtr ithsway,  
a gnr' wdn ps bfeowdb crwdd -t. & w- bt pd<sup>as</sup>, slv drvs, & dspts wdbe  
mnrs? Pr flws! Thh sn thr bst ds. Sptns rd.—ey chd is own  
pdgg, s- far z *spl* s <sup>c</sup>ernd—s rtn ie bk v ft, b i ftl twmim.



not the candidates for immortality set themselves to bring it about? Where are the educators, the colleges, the learned societies? Are they all wedded to dust and cobwebs? Have they settled it that mechanical imperfection and absurdity shall always lie at the foundation of our literature, and block up access to its enjoyment? Has nonsense become so venerable that it must not be disturbed? Must all future generations *spell* their way into the kingdom with much tribulation of birch and bewilderment? Do those who have mastered the puzzle fear that they shall lose their labor if their children's brains are not racked with the same ridiculous problem? Or shall the alphabet, of all instruments and engines of these times, be shielded from improvement, lest the stock in trade of the bibliopolists should be depreciated in value? What if our present libraries should become as good as useless, except to the present generation of readers and *spellers*, by the change, if the change would be good when made? Have we not paper-mills, presses, ink, and steam to reprint every thing which is worth printing? All the objections, when viewed in the light of our physical progress, are simply ridiculous.

(e) But the literary pedantry and conservatism which oppose this change have not a peg left to support them, for it is found by careful experiment that the new alphabet is a great labor-saver in teaching and learning the use of the other. By its aid pupils learn to read and spell the text of the old alphabet, better and in half the time consumed in the old way. The invention or discovery is of incalculable value, even if the present imperfect alphabet and chaotic orthography are to be forever retained. This fact is so well established that enterprising School Committees would do well to see their schools provided with reading-books, printed both in common type and phonotype on opposite pages. The pupil spontaneously learns the latter, and is guided by it to the exact pronunciation of every word. In regard to unusual proper nouns, this arrangement would be highly beneficial even to well-educated adults. In hundreds of primary schools phonotypy is thus or otherwise used, so far as the proper school-books can be found. If the more popular reading-books were prepared in the way we have described, the progress of the reform would be far more rapid, and we have no doubt that if one such lesson-book could find admission to school, it would soon have to be followed by enough to supply each pupil. It is very probable that if the phonotypic alphabet were to be admitted into literature in this way, a generation would not pass before the other would be crowded out. And who but pedants, slave drivers, and despots would be the mourners? Poor fellows! They have seen their best days. Spontaneous reading—every child its own pedagogue, so far as *spelling* is concerned—is written in the book of fate, be it fatal to whom it may.

## (3.) USES OF AUTOBIOGRAPHY.

"Tl m n i mrf nrs,  
 'Lf s bta em' drn!  
 Fe sl s dd tt slmbrs,  
 & ngs rn wth sm."

I sms tm tt nngl thn e Dvn Intl<sup>g</sup> c cphnd e nfnt ps<sup>bs</sup> &e -trnl dstn<sup>r</sup>  
 tt slmbr ie frthem' grm va hmn<sup>b</sup>. Nng cbvmr mpt, t sch a b', thn xst<sup>r</sup>;  
 -l els, z tm ultmtly dmnstrts s sendr- & sbrsv<sup>e</sup>. E bgn' &e end vl hmn  
 ndvr s, t xst. E arts & snes, & mchn's, bwh mn sbsst, r z trns<sup>e</sup> ze ps'  
 clds—z -phmrl ze shdws v -rth-brn drms.

& yt, wth<sup>e</sup> trns<sup>e</sup> arts & tmsrv' nvn's, hmn xst<sup>r</sup> wdb mps<sup>b</sup>. -Ndd, e  
 fnd' v xst<sup>r</sup> s ld ie art v sbsst<sup>r</sup>, &n two rl's wr ev mr nsepr<sup>'</sup>. Nay, mr,  
 wte itms wh -n rvw w fnd strng -ne rosr- ve flw' yrs; wte mnfd l<sup>r</sup>cpt<sup>b</sup> &  
 nrerd<sup>b</sup> tn's bstd b mthr & f—r, b br—r & s—r, be frndly nbr, & "e  
 stngr w<sup>i</sup> th- gts"—wth<sup>e</sup>, thrcdbn prsrv' v bdy, n -wkn' v lv, n incrs v  
 k, n stsfc' w lf, n--xst<sup>r</sup>.

Hnc is tt dspt th<sup>as</sup>, & -pr<sup>ely</sup> i dret vl' v brdr aspr's, mn<sup>k</sup> dvr w  
 nstnc' rish wtv s spsd tb trly <sup>as</sup>b<sup>os</sup>. -Fa prsn srsly rpt<sup>r</sup> h<sup>s</sup> i sm prd<sup>c</sup>, evn  
 tho a utr stngr, e W l rev e nws wa aptt nst<sup>b</sup>. E rlm v sbsst<sup>r</sup> se rlm v  
 b<sup>os</sup>. F xmpl, ey -dlt rds w grtf plsr ve <sup>d</sup>covr- v Amer; bt wne prvt  
 str- ve <sup>d</sup>covr s tld, thn bhld hw -l clss & l ags, v bth sxs, mbb e b<sup>os</sup>  
 rvl<sup>ms</sup>!

E hstr- veW s 'st ; ttva prsn s fsnt. Thrs -lwys smng ia strngr's xp  
 wh n mrtl c dvlg sv e strngr h<sup>s</sup>. E -lrrt cfe's va hmn<sup>b</sup> abt tb hngd, r  
 nspk<sup>b</sup> mr thrl' & mpr<sup>s</sup> -f tld bh<sup>s</sup> thn bao, evn -fttobs sprtl -dvsr, &a adpt  
 ie art v nr'. Ths instnct f <sup>as</sup>b<sup>os</sup> s mplntd ie ntr vl mn; bt, wn lft t sk-  
 'fc' ngdd b Ws<sup>d</sup>, i rpdly dgnrts it dfrm', & xhbts mprfns e mst rpl<sup>s</sup>

## KEY.—USES OF AUTOBIOGRAPHY

“Tell me not in mournful numbers,  
 ‘Life is but an empty dream!’  
 For the soul is dead that slumbers,  
 And things are not what they seem.”

It seems to me that nothing less than the Divine Intelligence can comprehend the infinite possibilities and the eternal destinies that slumber in the forthcoming germ of a human being. Nothing can be of more importance, to such a being, than existence; all else, as time ultimately demonstrates, is secondary and subservient. The beginning and the end of all human endeavor is, to *EXIST*. The arts, and sciences, and machinations, by which men *subsist*, are as transient as the passing clouds—as ephemeral as the shadow of earth-born dreams.

And yet, without these transient arts and time-serving inventions, human *existence* would be impossible. Indeed, the foundation of existence is laid in the art of subsistence, and no two relations were ever more inseparable. Nay, more, without the myriad items which on review we find strung on the rosary of the flowing years; without the manifold imperceptible and unrecordable attentions bestowed by mother and father, by brother and sister, by the friendly neighbor, and “the stranger within thy gates”—without these, there could be no preservation of body, no awakening of love, no increase of knowledge, no satisfaction with life, no—*EXISTENCE*.

Hence it is, that despite themselves, and apparently in direct violation of broader aspirations, mankind devour with an intuitive relish whatever is supposed to be truly autobiographical. If a person seriously report himself in some periodical, even though an utter stranger, the world will receive the news with an appetite insatiable. The realm of subsistence is the realm of biography. For example, every adult reads with grateful pleasure of the discovery of America; but when the private story of the *discoverer* is told, then behold how all classes, and all ages, of both sexes, imbibe the biographical revealments!

The history of the world is interesting; that of a person is fascinating. There is always *something* in a stranger’s experience which no mortal can divulge save the stranger himself. The illiterate confessions of a human being about to be hanged, are unspeakably more thrilling and impressive if told by himself than by another, even if that other be his spiritual adviser, and an adept in the art of narration. This instinct for autobiography is implanted in the nature of all men; but, when left to seek gratification unguided by Wisdom, it rapidly degenerates into deformity, and exhibits imperfections the most repulsive

Prncs tl-br & xtmprns gsp <sup>d</sup>trb a ows pcf 'n'. E snctr- v prvt lf s rth<sup>ly</sup> entrd ba gng v hdlng b<sup>os</sup> nvstgtrs, &e ndvdl chrc s trd & fthrd, -fn lncd b a nfrtd mb v rpt<sup>b</sup> nwsppr-scrblrs, o nscrpls pmphlrs. -L thss dlprd, bth i prvt & i pb, b tr- mn & no<sup>b</sup> wmen.

Agn: im &ds smtms hpn tte pr vnts v indvdl xp r rpd i mstr- & ncrtn', omb <sup>d</sup>trtd be flit shdws v prncs & <sup>u</sup>cadctd rprts. Nw sda prsn ths mtrprtd ps -lng wt tk' s own lf, why, thn hs l<sup>b</sup> tb nxpe -sltd, & prlps mrdrd, bsm spsd frnd o -nk f-. Hnc i flws, zba l<sup>og</sup> ncs, 'tt -f indvdl lf h i i dvlpm<sup>ns</sup> vny prc vl- t mn<sup>k</sup>— -f i 'ctns ny frsh lsnsv <sup>ec</sup>g<sup>m</sup> & nstre', &s -tesmtm nvlvd i fls<sup>b</sup> o mstr- —thn i most mnfstly bems a wrk v jstc & mrcy fe sd prsn n t rtr -t dth *ntstt*, bt t bqth tlwm im <sup>c</sup>ern a strtfld & <sup>c</sup>snccs <sup>ac</sup>b<sup>og</sup>—a pln rndr' ve vg v lf—a <sup>c</sup>f' ve inr Hrt.

Mn s brn nr e bs va hl—ia vly fl v shdws; bt, once -tve crdl h bgns t clm. H frth<sup>w</sup> strglc & pnts, mpld be hdn frc v dstny, t -tn e smt. Wa eye pne sny ftr, bt k' n e pthwy, h tgs, & frts, & tmbls, -tey trn. E msts ve vly m nvlp hm, e drr- wst v p<sup>v</sup> & <sup>d</sup>s m stretch -wy btne hl &hm, s pth m ps evn thre sltds ve dsml swmp; yt, ndntd, & ld b unsn grdns. h pshs bldly fd, & gns trmph<sup>aly</sup> e ht v s frst amb': wn, lo! h fnds h<sup>a</sup> ia vly stl, o — wh se sm ng, bt mr sgs'— -te bs va emn<sup>k</sup> yt hghr & mr -rsst<sup>b</sup> -trc<sup>t</sup>.

I mk th<sup>e</sup> smble afrm's, bce jrny vmown lf hbfre 'n lvl v brth te smt va 'nd' hl. E frst ps' rchd, I sw a vl bfm; &bydths a yt hghr hl f m 't t clm. I d- tm & trl, ths grtr emn<sup>k</sup> w -ls- sfly rchd; & strng t rlt, I fnd m<sup>s</sup> -te ft v stl ao elv', whw yt mr mntns &mr dfe v asnt. Yt m wy w plnly pntd -t & shwn m; &s-, -md mpd<sup>ms</sup> -pr<sup>ely</sup> nsrmnt<sup>b</sup>, I prsd e rgd m'.

E brd <sup>m</sup>fc<sup>k</sup> ve sn fre frtl smt vths mjstc mntn, fr 'sudd ey prvs petr

Pernicious tale-bearing and extemporaneous gossip disturb an otherwise peaceful community. The sanctuary of private life is ruthlessly entered by a gang of headlong biographical investigators; and the individual character is tarred and feathered, if not lynched, by an infuriated mob of reputable newspaper-scribblers or unscrupulous pamphleteers. All this is deplored, both in private and in public, by true men and noble women.

Again: it may and does sometimes happen that the principal events of individual experience are wrapped in mystery and uncertainty, or may be distorted by the flitting shadows of appearances and uncontradicted reports. Now, should a person thus misinterpreted pass along without taking his own life, why, then he is liable to be unexpectedly assaulted, and perhaps murdered, by some supposed friend or unknown foe. Hence it follows, as by a logical necessity, that if individual life has in it any developments of any practical value to mankind—if it contains any fresh lessons of encouragement and instructions, and is at the same time involved in falsehood or mystery—then it most manifestly becomes a work of justice and mercy for the said person not to retire at death *intestate*, but to bequeath to all whom it may concern a straightforward and conscientious autobiography—a plain rendering of the voyage of life—a confession of the inner heart.

Man is born near the base of a hill—in the valley full of shadows but, once out of the cradle he begins to climb. He forthwith struggles and pants, impelled by the hidden force of destiny, to attain the summit. With an eye upon the sunny future, but not knowing the pathway he tugs, and frets, and tumbles, at every turn. The mists of the valley may envelop him, the dreary waste of poverty and disease may stretch away between the hill and him, his path may pass even through the solitudes of the dismal swamp; yet, undaunted, and led by unseen guardians, he pushes boldly forward, and gains triumphantly the height of his first ambition: when, lo! he finds himself in a valley still, or—which is the same thing, but more suggestive—at the base of an eminence yet higher and more irresistibly attractive.

I make these symbolic affirmations, because the journey of my own life has been from the common level of birth to the summit of a commanding hill. The first position reached, I saw a vale before me; and beyond this, a yet higher hill for my feet to climb. In due time and trial, this greater eminence was also safely reached; and, strange to relate, I found myself at the foot of still another elevation, which was yet more mountainous and more difficult of ascent. Yet my way was plainly pointed out and shown me; and so, amid impediments apparently insurmountable, I pursued the rugged mission.

The broad magnificence of the scene, from the fertile summit of this

o xp. Fa wle I dwlt etntd -nth's grgs mntn-hm—frwh lcd s- e errs, & wndr°, & msts, & tmpsts, & sgnf, vey vl blw, thrwh lhd psd. I [it] w lk stnd' -na sld rk be ssd, -wy fr trml & dng'r, bhld' shps zth rs & fl & strgl we strm. F thus i w tt, fr dwn e hls, & eyr ie vls blw, lcd s- m flwmn, too prd tb tght, jmp' fr grg t elf, & mr' thr prsnl wlf'r -tey stp, vly strv' t reh e Hghst & e Bst b mthds mps<sup>b</sup> t prv advgs.—*From the ' Magic Staff. An Autobiography of Andrew Jackson Davis.'*

## (4.) MAN A MICROCOSM.

Mn s -l smtry;  
 fl v prpr's, one lm tao,  
 &tle W bsds;  
 ea prt m cl e frthst brthr,  
 f hd w ft hth prvt am',  
 & bth w mds & tds.

Nng hth gt s- fr  
 bt mn hth ct & kpt i zs pry;  
 s eyes d'mnt e hghst str,  
 hs i ltl -le sphr.  
 -rbs gldly cr -r flsh, bettth  
 fnd thr -qnt<sup>a</sup> thr

Fu e wnds d bl-,  
 e -rth dth rst, hvns mv, & fntns 2-  
 Nng w see lt mns -r gd,  
 z -r dlt o z -r trsr;  
 e whls eie cpbrd v fd  
 o cbnt v plsr.

E strs ld u t bd;  
 at drs e crtn whe sn wdrs,  
 msc & lt -tnd -r hd.  
 -L ngs nt -r flsh r kd  
 i thr dsnt & b'; tr mnd,  
 i thr asnt & cs.

majestic mountain, far transcended every previous picture or experience. For a while I dwelt contented on this gorgeous mountain-home—from which I could see the errors, and wanderings, and mists, and tempests, and significance, of every vale below, through which I passed. It was like standing on a solid rock by the sea-side, away from turmoil and danger, beholding ships as they rise and fall and struggle with the storm. For thus it was that, far down the hills, and everywhere in the vales below, I could see my fellow-men, too proud to be taught, jumping from gorge to cliff, and marring their personal welfare at every step, vainly striving to reach the Highest and the Best by methods impossible to prove advantageous.—*From the "Magic Staff: An Autobiography of Andrew Jackson Davis."*

## KEY.—MAN A MICROCOSM.

Man is all symmetry;  
Full of proportions, one limb to another,  
And to all the world besides;  
Each part may call the farthest brother,  
For head and foot hath private amity,  
And both with moods and tides.

Nothing hath got so far  
But man hath caught and kept it as his prey;  
His eyes dismount the highest star,  
He is in little all the sphere.  
Herbs gladly cure his flesh because that they  
Find their acquaintance there.

For us the winds do blow,  
The earth doth rest, heavens move, and fountains flow.  
Nothing we see but means our good,  
As our delight or as our treasure;  
The whole is either the cupboard of food  
Or cabinet of pleasure.

The stars lead us to bed;  
Night draws the curtain which the sun withdraws,  
Music and light attend our head.  
All things unto our flesh are kind  
In their descent and being; to our mind,  
In their ascent and cause.

Mr sr<sup>as</sup> wt -n mn  
 thn hl tk ntc v. iey pth  
 h trds dwn ttwh dth bfrnd hm  
 wn sk<sup>n</sup> mks hm pl &wan,  
 O! mty lv! Mn s one W, &hth  
 ao t -tnd hm.

*Geo Hrbt.*

More servants wait on man  
 Than he'll take notice of. In every path  
 He treads down that which doth befriend him  
 When sickness makes him pale and wan.  
 O! mighty love! Man is one world and hath  
 Another to attend him.

*George Herbert*



## PARTIAL PHONOGRAPHY.

§ 57. BREVISCRPTION signifies BRIEF WRITING, and is a branch of science and art that treats of the various means of Brief Writing. It comprises —

1. STANDARD PHONOGRAPHY — consisting of the standard Old Phonography in its best “edition” as wrought out by the united action of practical phonographers, with Numerous Improvements added by the author of this work.

2. PARTIAL PHONOGRAPHY — consisting of the common longhand, with Phonographic Word-Forms for the most frequent words and phrases. The most extended practicable list for the purpose is given in the following section.

3. BRIEF LONGHAND. — “Brief Longhand, as is indicated by the name, is a system of writing with the common letters — contractions of words, and other expedients, being resorted to, for brevity. It deserves the attention of every person who feels the need of a briefer mode of writing than the common longhand, but who cannot devote the necessary time for learning a new set of characters, as in Phonography. From the very first hour's study considerable advantage may be immediately derived. The principles may be gradually introduced until, in a short time, the writer will be enabled to increase his speed of writing one hundred per cent. The system is so simple and legible that it may be availed of, to a considerable extent, in all correspondence, in book-keeping, in writing for the printer, and for most of the other purposes for which the common longhand is now employed, so that it becomes of importance even to phonographers.” — *N. J. National Standard*.

§ 58. When the Brief Longhand writer is willing to introduce into his abbreviated writing devices that might not be readily learned by the longhand writer, he may still further lessen pen-labor by substituting for the corresponding Brief Longhand word-signs the Phonographic Word-Forms in the following list — which are presented with a view to their being used as simple geometrical expedients, without having to learn the phonographic system, though for the curious the values of the phonographic signs are given in the “Alphabetical List.”

## 78. § 59.—PHONOGRAPHIC WORD-FORMS

SELECTED FOR THE USE OF LONGHAND WRITERS.

## LIST II.

Entered, according to Act of Congress, in the year 1866, by ANDREW J. GRAHAM, in the Clerk's Office of the District Court of the United States for the Southern District of New York.

NOTE.—The dot-line indicates the line of writing. All signs whose position is not shown by it, should rest upon the line. The following word-forms may be used in any letter, if accompanied by this List, and can be used, with great advantage, in all private writing, and in reporting lectures, etc. This List adds to List I. the signs of frequently used "auxiliary" verbs, and frequently-occurring pronouns, prepositions, etc. —These forms comprise dots, angles, circles, semicircles, —and strokes of different lengths: full-length (about one eighth of an inch, as *be*), half-length (as *that*, *under*, *might*), quarter-lengths, or "dashes" (as *of*, *to*).

DOTS, DASHES, and ANGLES. *a* . [x Period-Mark], . *an* or *and*,  
 the. \ of, \ to, \ or, \ but, / on, / should-st, \ I.

SEMICIRCLES and CIRCLES. *we*. *with*, *were*, *what*,  
*would*, *you*, *is*, *his*, *as*, *has*.

LEFT-INCLINED STROKES. *by*, *be*, *being*, *been*,  
*before*, *to be*, *if*, *for*, *have*, *having*, *are*,  
*from*.

PERPENDICULAR STROKES. *it*, *its*, *it is*, *it has*, *it will*, *do*,  
*doing*, *does*, *done*, *had*, *they*, *them*, *they will*, *their*,  
*there*, *they are*, *that*, *was*.

RIGHT-INCLINED STROKES. *which*, *which is*, *which has*, *which*  
*will*, *shall*, *shalt*, *will*, *your*, *yours-elf*.

HORIZONTAL STROKES. *can*, *could*, *might*, *me*, *my*,  
*am*, *may*, *him*, *in*, *no*, *not*, *under*, *thing*, *things*.

ALPHABETICAL LIST of the words and phrases, followed by the values of their Phonographic signs.

**A.** a. ä; am, m; an. ä; and, ä; are, r; as, z. **B.** be, b; before, bf; been, bn; being, b.ing; bnt, ü; by, b. **C.** can, kn; could, kd. **D.** do, d; does, dz; doing, d.ing; done, dn. **F.** for, f; from, fr. **H.** had, 'd; has, z; have, 'v; having, v.ing; him, m; his, z. **I.** I, i; if, f; in, n; is, z; it, t; it has, tz; it is, tz; it will, ti; its, ts. **M.** may, m; me, m; might, mt; my, m. **N.** no, n; not, nt. **O.** of, ö; on, ö; or, ö. **S.** shall, sh; should, öö. **T.** that, tht; the, è; them, they, th; their, there they are, thr; they will, thl; thing, ng; things, ngs; to, öö; to be, b. **U.** under, na. **W.** was, z; we, we; were, wé; what, wö; which, 'ch; which is, which has, chz; which will, chl; will, wilt, l; with, wt; would, wöö. **Y.** you, yöö; your, y; yours, yourself, ys.

Use the phonographic forms for the *Italic* words in writing the following:

STANDARD PHONOGRAPHY —This is the most philosophical, rapid, and beautiful system of shorthand writing ever invented. [The basis of] this system of shorthand was invented some thirty years ago [in 1837], by Isaac Pitman, in England. It has undergone many improvements, and now, as far as may be, is perfected; and it is being introduced into very many of the schools, both public and private, throughout the country. The system as now used, is the result of the labor and study of Andrew J. Graham, of New York, by whom Pitman's system was used as a basis, while he has made very many alterations, and added many new features, new principles, rules, combinations, devices, contractions, and word-signs, making it at once the most unique and useful system of writing that can be imagined.

The lovers of beautiful things will find in Phonography sufficient to gratify the most fastidious taste. Its faultless curves and graceful outlines are the admiration of all, making a page of phonographic print (or writing) bear more resemblance to a finely executed picture than any thing else. And Phonography now has quite a literature of its own, thanks to the enterprise of Mr. Graham, affording delight, not only to the mind of the reader, but to the eye. And so we might go on enumerating the advantages and beauties of this most beautiful science. We recommend everybody to learn it. The least insight into its philosophy will afford great pleasure, and a complete mastery of the art will give an accomplishment which may become a source of much profit to its possessor.—From the HAVERHILL (Mass.) GAZETTE.

§ 60. When the writer has familiarized these "Phonographic Word-Forms," he may add as many more of the phonographic forms as he can practically familiarize, from the Correspondent's List (alphabetically arranged), in the Author's "Little Teacher," and in his "Synopsis." These signs represent, for the most part, by simple movements of the pen, the most frequently recurring words (and sometimes phrases) of the language. They can soon be thoroughly familiarized by persistent study and use of them.

§ 61.—EXERCISE IN THE FIRST STYLE, INTRODUCING THE PHONOGRAPHIC WORD-FORMS. SEE P. 14, § 10.

Genius. ~ ^ ~ ~ believer ~ genius woud la-  
bor, ^ | believe ^ labor, judiciously . continuously  
applied, becomes genius ~ | self. \* Success ~ re-  
moving obstacles, ° ~ conquering armies, depends ' 6  
law ~ mechanics ~ ~ greatest amount force at ^  
command, concentrated ' . g point \* ^ . ^ con-  
stitutional force \ less than anothe man's , °  
equal ~ ^ . continue | longer . concentrate  
| more \* . old saying \ . Spartan parent , °  
son who complained ( ° sword ) too short ,  
° applicable \ ey ~ ~ life ~ ~ ~ ( weapon °  
too short, add . step \ | \* " Dr Arnold ,  
famous Rugby schoolmaster, said; difference

between one boy . anothr ) ~ so much ~ talent .  
 ~ energy made habitual x ~ Bulwer.

---

§ 62.—EXERCISE IN THE SECOND, OR AUTHOR'S, STYLE, INTRODUCING PHONOGRAPHIC WORD-FORMS. SEE P. 44, § 24.

Authorship. ~ ' . occà lke ths , . esdr w )  
 w m ' ~ anxs \ srw , ' thnk | prpr \ mke statm ,  
 . \ affirm . instk upon ' fct , ' b q possb \  
 one w ° . mere Eng schlr \ write well , ~ '   
 force , puri , clogf , . effct x ' \ ' hghst idea  
 \ ' mpt \ thrgh clsc cltr ~ ' ' immense . in-  
 clclb advg ( ' wnt \ 1 , ~ sm rspcts , nng →  
 apply ) \ ' . full schlstc edcà x ' prnt ~ views  
 ' \ subj sm 12 yrs snc , . ) ° nng ~ ' '   
 then wrote 1 ' see ny reasn ei \ modify ' re-  
 trct x ~ entire sctc ' ths views ~ views aprt  
 \ ' dpst sense \ ' value . mpt \ clsc lri  
 ~ ' asst , . ' wish , , young men \ believ  
 . rmmbr 1 , ' one w ks nng 1 ° own tongue ,

(h lks) l'm \ use 1<sup>c</sup> far m<sup>r</sup> effect than  
 shonds' tho 1<sup>st</sup> \ stdd' lnggs, . read  
 mstrs . mds' \ antq. ) ) . Amc w<sup>n</sup> Eng  
 1<sup>st</sup> mch \ . ltrtr \ b own, . dd  
 sffctly value' 1 1 ; thin, partly fr  
 fashn' age, . partly fr' ncss' \ case,  
 evn ladies. ( read, ' read mch, 1<sup>st</sup> read  
 Latn ' Grk, ( thus onl - grt authors  
 \ reachd. Ths reason, h<sup>v</sup>, b<sup>o</sup> hold now;  
 w<sup>th</sup> m<sup>t</sup> \ bnft \ Eng ladies \ l'm  
 and tongues, 1 crtnl ° ~ ncssry ( ( . 1  
 s fr' meagr<sup>m</sup> \ ) own ltrtr ~ w<sup>th</sup> \  
 thrg<sup>h</sup> gd bks \ lke m<sup>nn</sup>r, ) ) . Amc, w<sup>n</sup>,  
 ( . man c \ write well, 1 ) w<sup>th</sup> p<sup>r</sup> ~  
 \ study' grt writers \ Greece . Rome ~  
 tho evn thin, h - 1<sup>st</sup> mch ~ Eng byd  
 ° Eng w<sup>tr</sup>s ~ 1 \ ~ ; ( ~ man ~ \  
 v<sup>y</sup> far byd' style . fshn' ° Amc

§ 63.—EXERCISE IN THE THIRD STYLE, INTRODUCING PHONOGRAPHIC WORD-FORMS. SEE P. 63, § 56.

Studies.—Sm bks \ \ tst; os \ swld;  
 . sm fw \ ch.wd . dgst; \ \ , sm bks \  
 \ rd. nf \ prts; os \ rd, \ \ crsf; . sm  
 fw \ rd whf, . dlge . tr. x. Sm bks  
 ls \ \ rd \ dp/, . xtct; \ \ os;  
 \ \ nf \ \ ls mpt argms, . mnr  
 . rt \ bks \ lh en dld wtrs—flshy x  
 Rd mkth . fl mn; fr, . rd mn, . rt  
 . xct mn, . thrb, \ \ mn . rt ltl, h |  
 rd \ . grh mn; \ h of ltl; h | rd \  
 . prse wtr; \ h rd ltl, h | rd \ mch  
 en, \ sm \ h \ h dth \ h. — Bacon.

---

§ 64.—EXERCISE IN THE THIRD STYLE, INTRODUCING THE PHONOGRAPHIC FORMS OF THE "CORRESPONDENT'S LIST," AS GIVEN IN THE AUTHOR'S "SYNOPSIS OF STANDARD PHONOGRAPHY."

## MENTAL MACHINERY.

(SEE P. 65, FOR KEY).

6 dined . 6 g ` lomi . lbr=sv.°, ~ 1  
 physc prgrs, ~ ~ achom ~ mehn art.  
 ° hld. ° ntkssm x ° 4pt montns. . tral th  
 inn tbs; . . . ~ fctt m<sup>t</sup> purr ° anxosf  
 sght ~ , ~ ° theosis ~ Ercsn ~ vts ~  
 thr btms ( ~ std. . slw fr x ~ frs, vsb  
 . nost, ~ ~ , drw, nt . dy. bñs ~ mehn  
 pwr ( ~ strskd . buldrd Archmds, ~  
 Mrgp ~ Wrcstr x ~ ~ ~ nt = rckrs . ms=  
 tps ~ ~ . lbr=sv.° ~ x ~ ~ ~ ~ mntl  
 mehn ? ~ , spk ~ maphs tbs . ngns,  
 sch . Dgl<sup>d</sup> Stt. ° brthr gnts ~ ~  
 Scnlno, trd. ~ ~ ~ ~ ~ ds ~  
 phinol, msmism, ~ rpi ~ ~ ~ ~ ~

implms > schlon, / yng id ths b o lon  
 ~ sprtl prjctls? \ ( \ ? tms? ~ edctrs  
 + ~ sght > 'drk ags,' o plrd ngurs ~ hd  
 > old stgck Jhs? ', ~ frmr stl fl.  
 old sw, ' '2 ryl rd . '1'? , d --- x  
 + ~ rt, d . shrt et, ..... mstkn, >  
 mns \ btr. ' x h 'ryl', ~ st ryl,  
 , b jst . ~ \ dm<sup>oe</sup> x Indd, dm<sup>oe</sup> ~  
 | opnd \ L \ b fthld > plnt x





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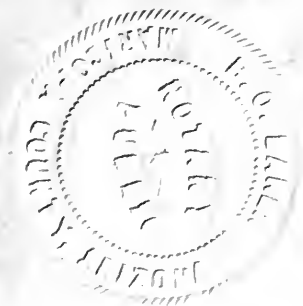
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